Entertainment WEEKLY

COLLECTOR'S EDITION!

THE ULTIMATE GUIDE TO STAR TREK

Every Series, Every Movie, Every Mission.

BOLDLY GOING FOR 55 YEARS

Reissue of a Special Edition

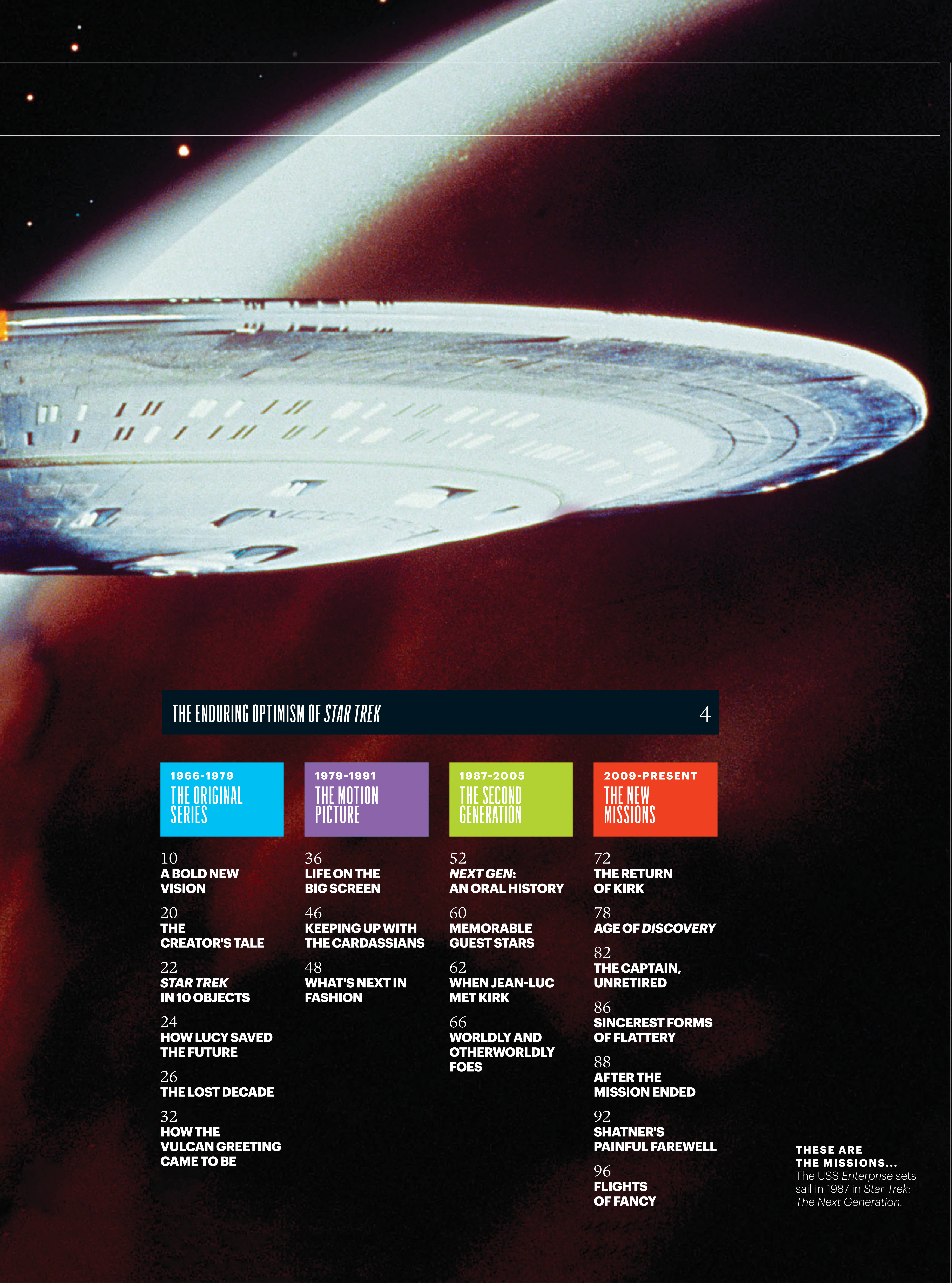
COLLECTOR'S EDITION

Entertainment WEEKLY

The Ultimate Guide to *Star Trek*

(In Klingon)

Contents



THESE ARE THE MISSIONS... The USS *Enterprise* sets sail in 1987 in *Star Trek: The Next Generation.*

THE ENDURING OPTIMISM OF *STAR TREK* 4

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The Enduring Optimism of *Star Trek*

GENE RODDENBERRY'S DREAM FOR THE future confronted bigotry, the generation gap, colonialism and war—all in the form of an intelligent multicultural and multispecies band of interstellar explorers. And 55 years later, here we are: still watching Starfleet crews boldly go where no one has gone before.

BY NOEL MURRAY

CAST AND CREW
Top row, from left: Kathryn Janeway (Kate Mulgrew), Deanna Troi (Marina Sirtis), Will Riker (Jonathan Frakes), Seven of Nine (Jeri Ryan), Benjamin Sisko (Avery Brooks), Jonathan Archer (Scott Bakula). Second row: Nyota Uhura (Zoë Saldana), Hikaru Sulu (John Cho). Bottom row: Spock (Leonard Nimoy), James Kirk (William Shatner), Pavel Chekov (Anton Yelchin), James Kirk (Chris Pine).

H

HERE'S THE SIMPLE VERSION OF the *Star Trek* origin story: Gene Roddenberry had a dream, and *Trek* has been a part of our lives ever since.

The larger picture, of course, is a bit more complicated. Part businessman and part pop philosopher, Roddenberry started pitching his idea for a new kind of TV series back in 1964, as America and the world were changing rapidly thanks to the space race, rock 'n' roll and a restless younger generation. Though set in the far future, *Star Trek* rolled with those changes.

The original *Star Trek* series would confront bigotry, the generation gap, colonialism and war—all in the form of an optimistic saga about a multicultural and multispecies band of interstellar explorers aboard the starship *Enterprise*. On Sept. 8, 1966, NBC launched this grand and glorious story.

But there's always been more to this story that what's on the screen. Behind the scenes, *Star Trek* has been a franchise defined as much by its setbacks as by its successes. After NBC bought Roddenberry's pitch, the network rejected his first pilot episode. The original series was then canceled after just three seasons. The first motion picture was an expensive box office disappointment. The track record for subsequent movies has been hit-and-miss — to the point that even devotees insist that only every other film is a winner. Nearly every new *Star Trek* TV show has been met initially with mixed reviews.

So it goes with *Star Trek*. Although the franchise is hugely popular and fiercely beloved, part of its appeal is that there's also always something about a *Trek* show or movie—or game, toy,

comic book or novel—that's a bit quirky and aimed more at the dedicated. *Star Trek* has survived primarily because of its fans, who to this day still buy into Roddenberry's complicated, forward-thinking take on How We Could Live.

Roddenberry left us in 1991, after setting *Star Trek*'s course. He saw the first series become a belated hit in syndication, engaging the kind of viewers who watched each episode repeatedly—and who eventually started organizing conventions so they could share their obsession with the like-minded. Roddenberry capitalized on that fervor, helping shepherd three *Trek* revivals: an unusually smart (if short-lived) early-'70s animated version; the movie series, which generated several classic stories; and the sequel *Star Trek: The Next Generation,* which went directly to syndication and ran from 1987 to 1994, spawning its own hit films.

Next to the '60s *Star Trek* TV series, *The Next Generation*'s success may be the key to the franchise's ongoing vitality—if only because Roddenberry and his writers introduced a whole new slate of heroes and villains for viewers to obsess over.

For more than 20 years, *Star Trek* had been the story of Kirk, Spock, Uhura, Sulu, Dr. McCoy and their colleagues dodging Klingons and Romulans while pushing the noble causes of peace and scientific advancement. When *The Next Generation* arrived, it brought Captain Picard, Riker, Deanna Troi and more, and it introduced antagonists like Q and the Borg. The *Trek* mythology opened wide, inviting new creative types to come play in Roddenberry's sandbox. The next 20 years saw a boom in new *Trek* TV series, with *Deep Space Nine, Voyager* and *Enterprise.*

Before he died, Roddenberry handed his baby over to a younger wave of *Star Trek* scribes, who have since passed the baton themselves. These talented and thoughtful men and women have grappled with Roddenberry's themes and goals in original ways, expanding the parameters of what "a *Star Trek* story" means.

In recent years we've seen a fresh set of big-screen adventures for Captain Kirk and the *Enterprise* crew. With 2009's smash-hit movie *Star Trek* and its two sequels, a new slate of charismatic young actors—including Chris Pine, Zachary Quinto and Zoë Saldana—have taken over for the '60s cast, while still honoring what those actors created alongside Roddenberry. These characters and the sometimes conflicting ideas they represent have won over a new generation of fans, drawn by their humor, their compassion for one another and their sometimes challenging disputes over how to be a positive force in the universe.

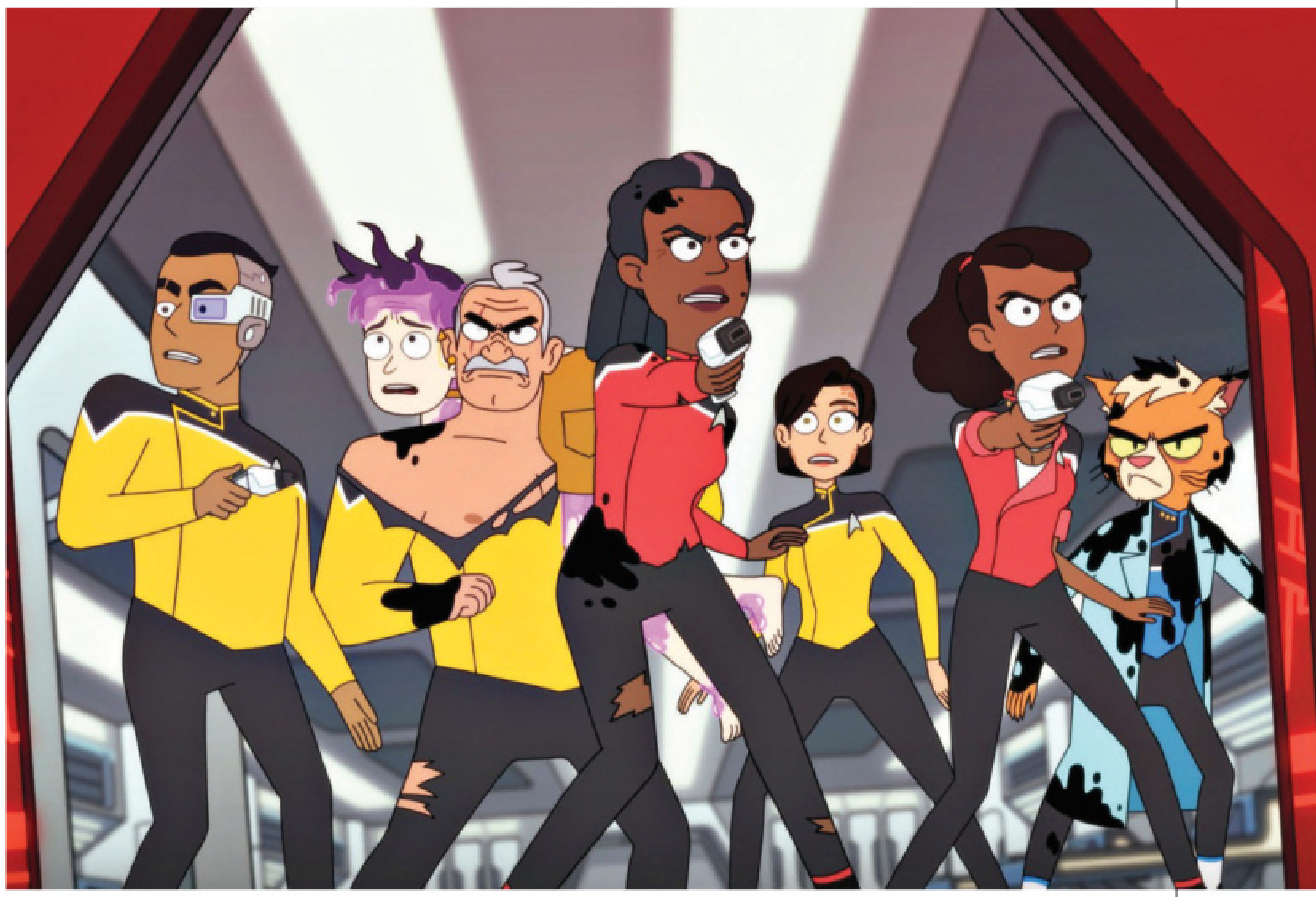
Fifty-five years later, there's never been as much *Star Trek* on TV as there is right now. Subscribers to Paramount+ can see an aging Picard wrestling with his legacy in *Picard*; watch the time- and dimension-hopping crew of the *Discovery* tour some of the many worlds that have been affected by the Federation; or visit an irreverent take on Starfleet in the animated *Lower Decks*, a show about the misadventures of the Federation's less important—but still mostly heroic!—emissaries.

Will the stories ever run out? Given that Paramount already has at least two new series in the works plus another feature film…well, not anytime soon, it would seem. By the time the 60th anniversary comes around—and probably even the 75th—*Star Trek* will likely still be a going concern.

That's a testament to the flexibility of what Roddenberry originally conceived: a show where the plot in any given episode could be dictated by wherever the characters landed as they hopped across the stars. But it's also a testament to what *Star Trek* has always been about at its core.

As we look around the world of today, always seemingly on the brink of calamity, *Star Trek* continues to insist that creatures of all shapes, colors and beliefs can work together toward something greater. Across its many iterations, *Star Trek* always offers tantalizing glimpses of our possible future. And year by year, decade by decade—series by series and movie by movie—that future draws ever closer.

> “*TREK* CONTINUES TO INSIST THAT CREATURES OF ALL SHAPES, COLORS, AND BELIEFS CAN WORK TOGETHER”

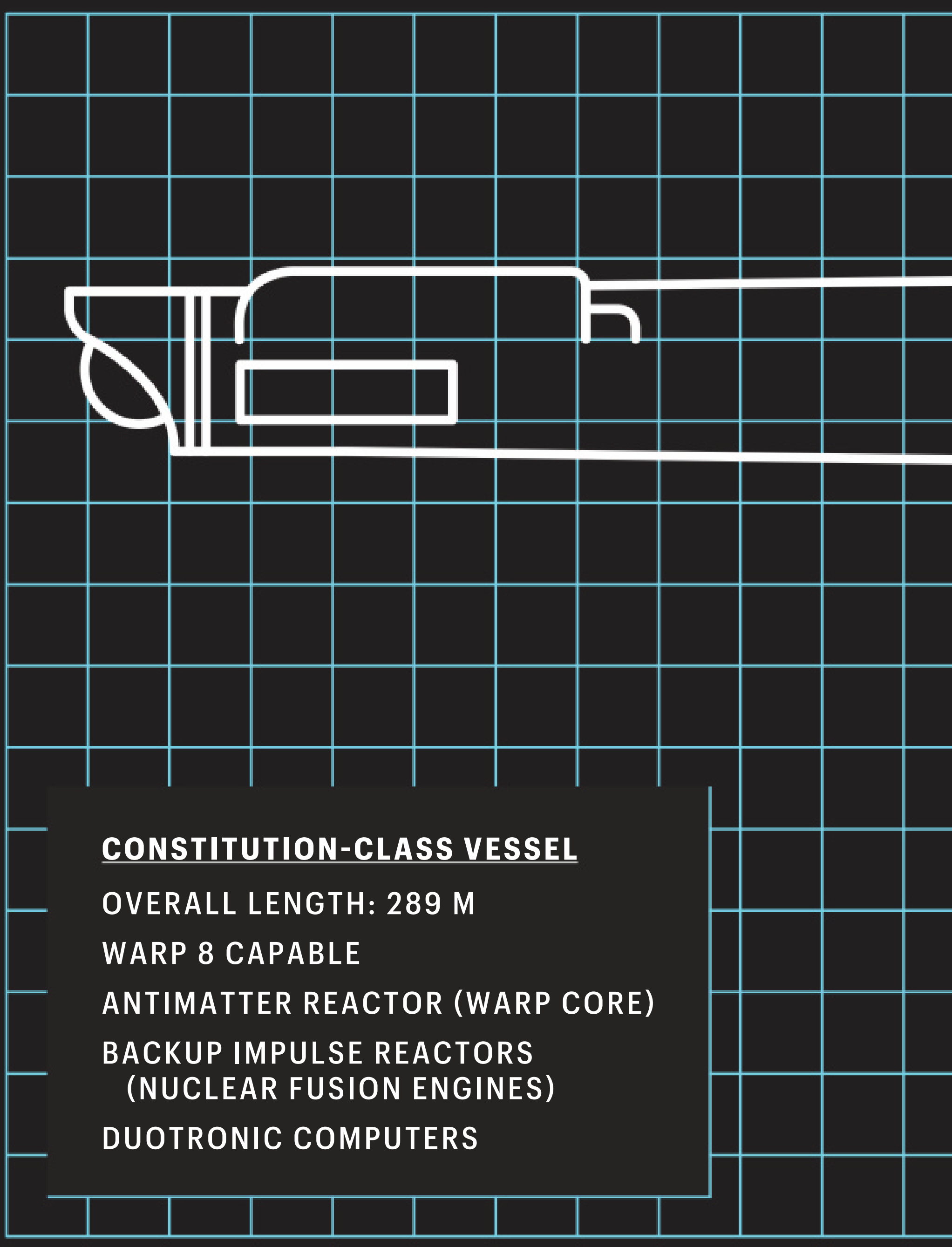


BROTHER AND SISTER Spock (Ethan Peck) and foster sister Michael Burnham (Sonequa Martin-Green) in *Star Trek: Discovery* (top left). **ANIMATED ADVENTURES** *The Lower Decks* injects humor into the *Trek* universe (top). **CREWMATES** McCoy (Karl Urban) and Spock (Zachary Quinto) in *Star Trek: Into Darkness* (above). **LOOKING BACKWARD** Picard (Patrick Stewart) wrestles with his legacy on *Picard* (left).

The Original Series

WEAPONS

12 PHASER BANKS
TORPEDO PORTS
TRACTOR BEAMS



CONSTITUTION-CLASS VESSEL

OVERALL LENGTH: 289 M
WARP 8 CAPABLE
ANTIMATTER REACTOR (WARP CORE)
BACKUP IMPULSE REACTORS
(NUCLEAR FUSION ENGINES)
DUOTRONIC COMPUTERS

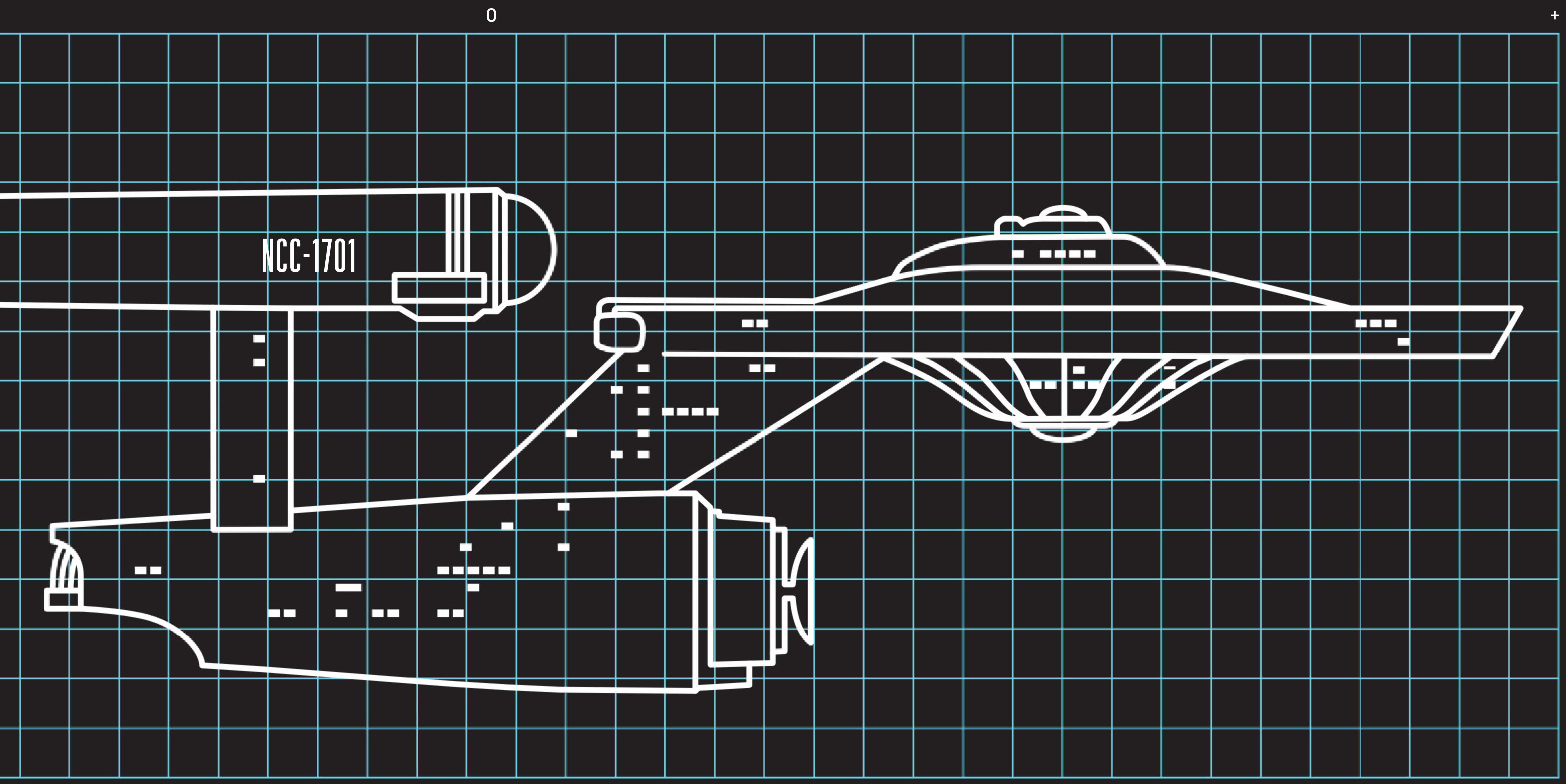
98.N2245

IGNITION SEQUENCE

3 SEASONS / 79 EPS.	THE ORIGINAL SERIES
2 SEASONS / 22 EPS.	THE ANIMATED SERIES
PHASE II / 14 EPS.	PHASE II

SYSTEM STATUS

AGENDA



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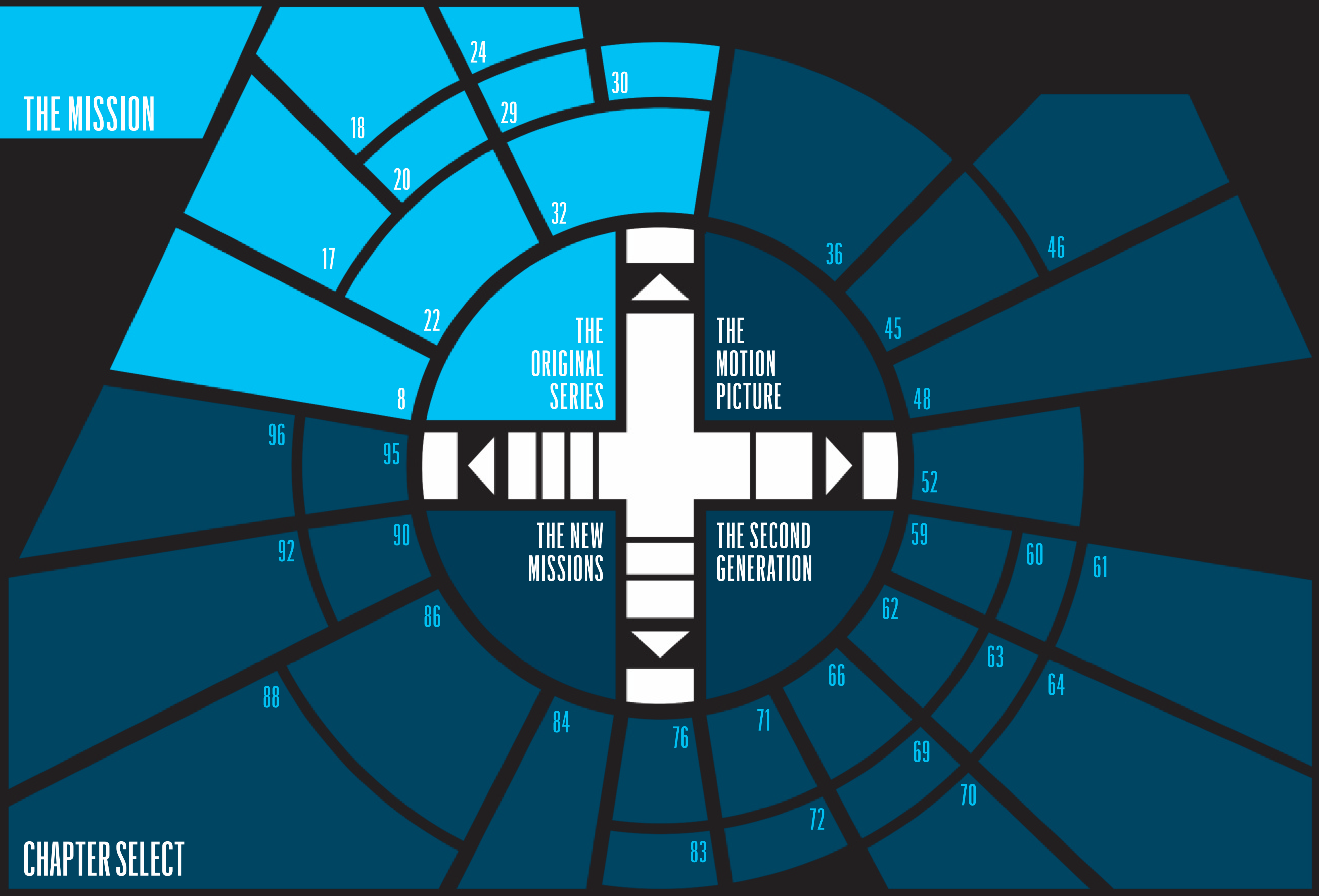
STARSHIP *ENTERPRISE NCC-1701* LAUNCHED 2245 / DESTROYED 2285

THE MISSION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CHAPTER SELECT

LOVE AMONG THE VULCANS Kirk joins Spock on his home planet of Vulcan in a scene from "Amok Time."

1966–1969

A Bold New Vision

Sure, the original series showcased alien babes in tinfoil bikinis. But it was also the first TV drama to take space travel seriously. And it hooked fans with its utopian vision of a united humanity exploring the stars.

BY BENJAMIN SVETKEY

TTV AUDIENCES ON A THURSDAY NIGHT IN 1966 had only a few choices. *Bewitched*. *My Three Sons*. Or a new science-fiction series about a starship named *Enterprise* that zoomed around the galaxy exploring strange new worlds and civilizations. It was a show that more than anything else on the air at the time captured the hopes and anxieties of America in that turbulent decade, and that would go on, over the course of the next 55 years, to become one of the most beloved franchises in history.

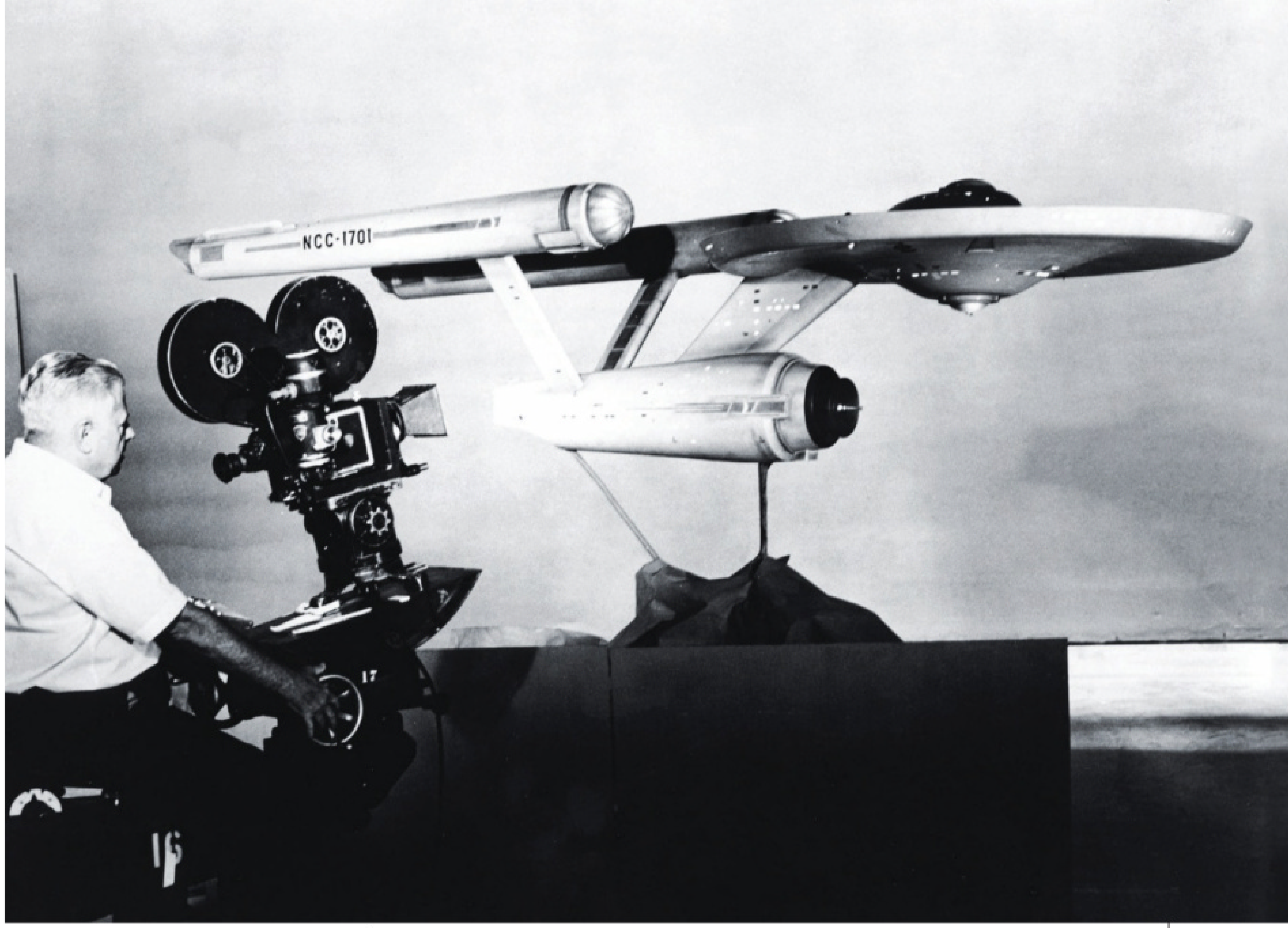
Most people picked *Bewitched*.

When *Star Trek* first aired, the critics thought it was schlock. "[An] astronautical soap opera that suffers from interminable flight drag," snipped *The New York Times*. "Clumsily conceived," complained *The Boston Globe*. Even Isaac Asimov gave it a thumbs-down in his 1966 *TV Guide* article on the show, taking offense at its scientific inaccuracies ("There seems to be some confusion as to the difference between a planet and a star..."). The ratings weren't any better. While shows like *Green Acres* and *The Rat Patrol* dominated the Nielsens, *Star Trek* never once cracked the top 30. By the time the series went off the air in June 1969—just a month before space travel became reality TV and 530 million people watched Neil Armstrong plant his footprint on the moon—it had sunk to the bottom of the ratings.

That *Star Trek* made it onto television at all was something of a marvel; that it lasted three seasons was a miracle. It was expensive to produce (costing the equivalent of $1.5 million per episode in today's dollars), had a cast filled with backstage drama queens ("I like Captain Kirk, but I sure don't like Bill Shatner," James Doohan once jabbed at his costar) and—most problematic of all for network TV in that era—was much smarter than everything else on the airwaves. Sure, it featured alien hotties, monsters with visible zippers and brain-like creatures living in supermarket dairy cases, but it took space travel—and itself—seriously. *Star Trek* pushed all the hot-button issues of the day by dressing them up as sci-fi metaphors. The Cold War? Meet the Klingons. Race relations? *Star Trek* had TV's first interracial kiss. Women's liberation? Well, maybe not so much—Kirk chased after everything in a miniskirt and beehive—but still, the show was light-years ahead of its time.

"I wasn't quite sure America was ready," Herbert F. Solow, the studio executive in charge of the production, recalled as his first reaction when creator Gene Roddenberry brought his 16-page pitch to Desilu's lot in Culver City. "The door opened, and this tall, badly dressed muttering man walked in with a piece of paper in his hand saying, 'I have this idea for a television series. I call it *Star Trek*.'" Roddenberry was an unlikely oracle of the future. But Solow was impressed with Roddenberry and intrigued by his pitch. "Gene had something that was really special," Solow said, "and that was

THE FIRST MISSION The original crew, including Nurse Christine Chapel, played by future Mrs. Roddenberry Majel Barret (left). Long before digital effects, a cameraman films an original *Enterprise* model (below). A scene from the unaired pilot "The Cage," with Barrett (holding the alien) and Jeffrey Hunter as Captain Pike (bottom).



that he set the whole thing as if on a naval ship, with starboard end and port end and admirals and yeomen. It was something that the audience could easily understand."

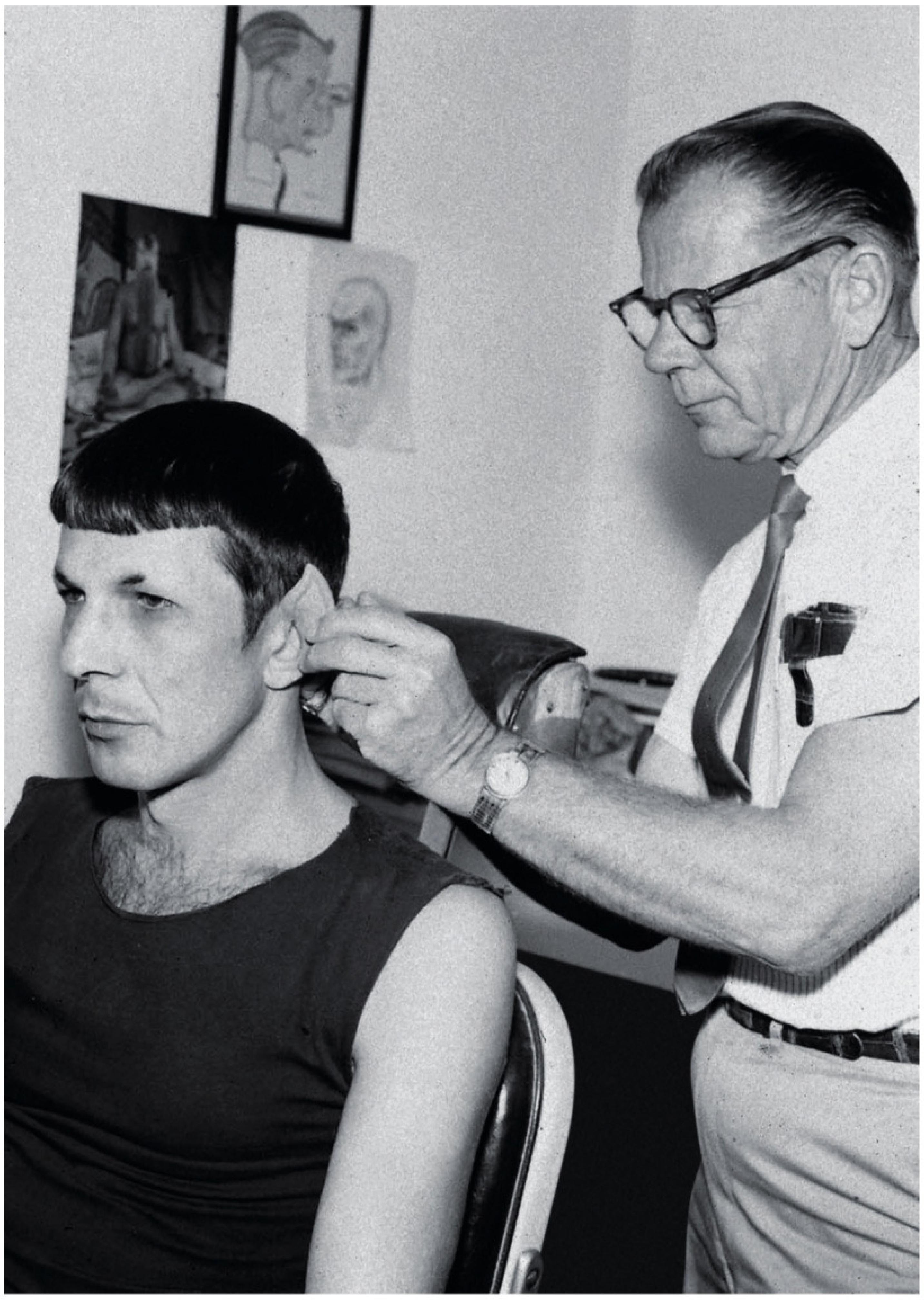
At Solow's urging, Lucille Ball, who created Desilu with her then-husband, Desi Arnaz, signed Roddenberry to a development deal, and with NBC on board as coproducer, a pilot was commissioned. "The Cage" began shooting in late 1964, with Jeffrey Hunter playing Captain Pike (after Lloyd Bridges turned down the role), Roddenberry's girlfriend Majel Barrett as the stoic first mate Number One, and Leonard Nimoy as the pointy-eared Vulcan science officer. The hour-long episode spun a tale about the *Enterprise* captain being captured by bulbous-headed aliens called Talosians.

NBC was not wowed. After a screening of the pilot in Rockefeller Center, execs complained that it was "too cerebral." But with some arm-twisting from Ball, the network agreed to take the highly unusual step of ordering a second pilot, provided Roddenberry made some changes. "The network told me to get rid of Number One ...and also to get rid of 'that Martian fellow,' meaning, of course, Spock," Roddenberry (who died 1991) is quoted in William Shatner's 1993 memoir *Star Trek Memories*, describing NBC's early notes. "I knew I couldn't keep both, so I gave the stoicism of the female officer to Spock and married the actress who played Number One. Thank God it wasn't the other way around. I mean, Leonard's cute, but..."

It says a lot about Roddenberry's persuasiveness that the two actors NBC most wanted out were the only two who survived into the series—Nimoy stayed as Spock while Barrett became Nurse Chapel (and, in 1969, Mrs. Gene Roddenberry). Everybody else in that first pilot (which was later broken up and used for a two-part flashback episode, "The Menagerie," featuring a much chirpier Mr. Spock) was replaced: Shatner came aboard as swashbuckling Capt. James Tiberius Kirk, DeForest Kelley was hired as cranky Dr. McCoy, and Doohan signed on as the always-irritable Scotty the engineer. More historically noteworthy, though, were the actors Roddenberry picked to fill the ship's other stations: Nichelle Nichols was hired as communications officer Uhura, becoming one of the first African American actresses to play a major role (i.e., not a maid) on broadcast TV. And George Takei was chosen to play helmsman Sulu, becoming the first Asian American with a major role (not a gardener) on American television.

Roddenberry was far from a perfect human being. According to Joel Engel's 1994 tell-all biography *Gene Roddenberry: The Myth and the Man Behind Star Trek*, the Great Bird of the Galaxy (as he was

> "I'M HOPING FOR MY NEXT COMMAND TO BE GIVEN A FEDERATION STARSHIP"
>
> —NEIL ARMSTRONG (IN 2004)

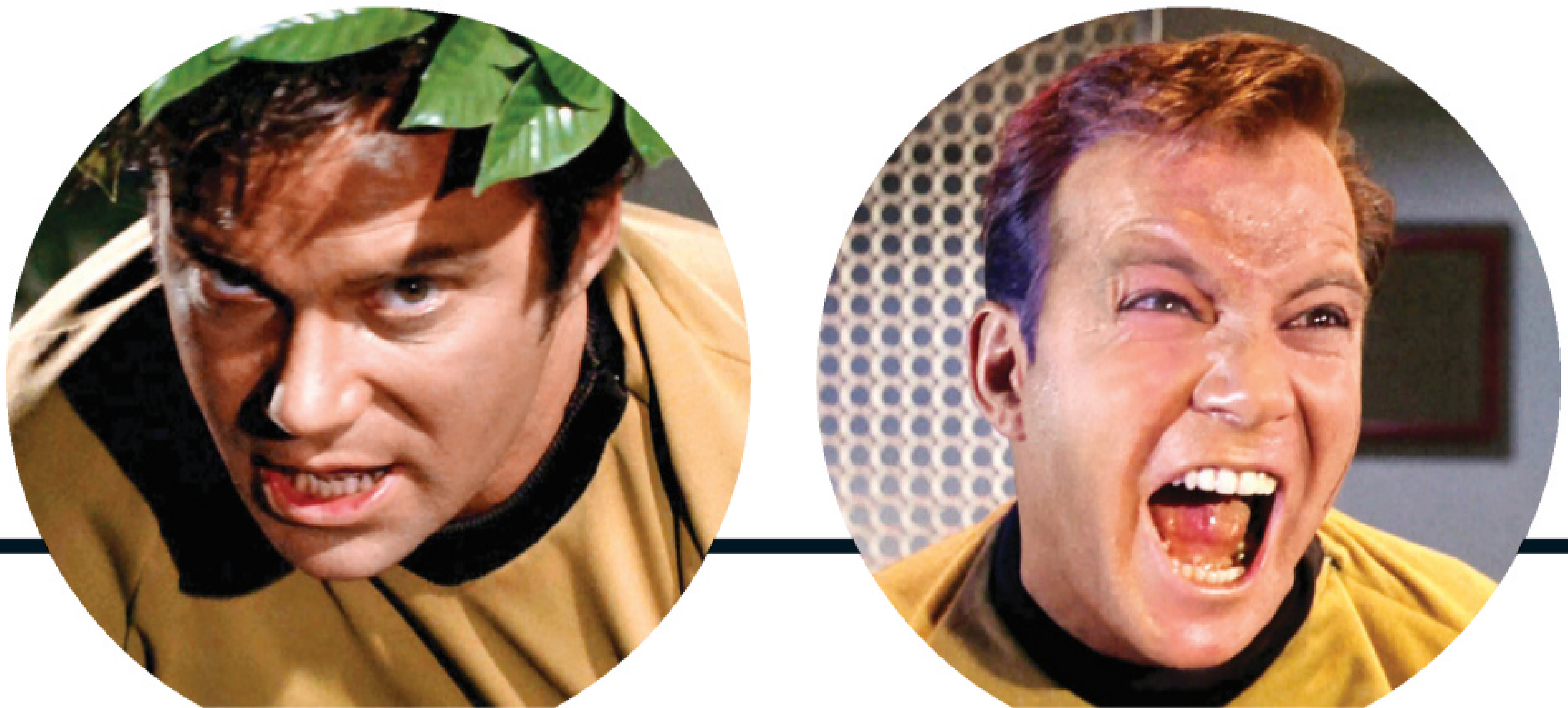


nicknamed on the set) claimed writing credits he didn't deserve, dressed like a slob, smoked huge amounts of marijuana, cheated on his wife, padded his résumé, had nude pool parties in the backyard of his Beverly Hills home and cooked up questionable moneymaking schemes (like selling photocopies of old *Trek* scripts). "My business dealings with him were always miserable," said Nimoy, who once battled Roddenberry over unauthorized usage of his image. "Gene always had an agenda—his own." And yet, amazingly, this same skinny-dipping stoner was capable of conceiving a future so enlightened that it had moved beyond prejudice, egotism, greed and nationalism (even the Russians got a seat on the bridge, once Walter Koenig came aboard to play Chekov), a universe where the color of a person's skin didn't matter, even when it was green.

Back in the 20th century, though, prejudice was still a problem, even on the Desilu lot. Nichols recounts in her memoir *Beyond Uhura* that she was treated so badly while shooting *Star Trek*—sneered at by Desilu's gate guard and sabotaged by NBC, which refused to deliver her fan mail—that she almost quit the show during its second season. She got talked out of it by a particularly persuasive Trekkie. "'You cannot, and you must not [quit],'" Nichols quotes Martin Luther King Jr. as telling her. "'Don't you realize how important your presence…is?'"

Takei, who spent part of his childhood in a Japanese American internment camp during World War II, didn't face such overt hostility, but he was battling bigotry on another front. "I did very privately bring up the issues of gays and lesbians," he revealed just last year. But Roddenberry was still smarting from the fallout over "Plato's Stepchildren," the episode with Kirk and Uhura's kiss, which was

MAKING SPOCK Makeup artist Fred Phillips applies the iconic Vulcan ears to Nimoy´s head. The entire process, including eyebrows, took two hours (left). **SHORE LEAVE** An Argelian belly dancer amuses Scotty, McCoy and Kirk. She gets murdered—and (spoiler alert!) Jack the Ripper's the perp (above). **CAPTAIN GONE WILD** In "The Enemy Within," a transporter mishap splits Kirk in two—and Shatner gets to play a bad version of his good guy (below).



THE CREW GOES CASUAL Koenig, Doohan, Nichols and Takei at a 1976 Star Trek convention (below right). **MAKING HIS POINT** Shatner, an archery enthusiast, removes arrows from their target (bottom left). **NOT TO SCALE** A model of the USS *Enterprise* (top left). **LIP SYNCH** In the third-season episode "Plato's Stepchildren," powerful aliens force the captain and the communications officer to kiss—the first interracial smooch on American television (right).

U.S.S. ENTERPRISE
NCC-1701

Divan Japonais

TEAMWORK

FIRST-CLASS SECOND BANANAS

Kirk, Spock and Bones may have hogged most of the screen time, but here are the most stellar acting moments from the other four members of the bridge crew.

UHURA
"Mirror, Mirror,"
season 2, episode 4

A transporter malfunction sends Kirk, Uhura, Bones and Scotty into a parallel universe, where the Federation is an evil empire, the *Enterprise* an imperial warship and its crew a band of cutthroats. Uhura proves indispensable over on the Evil Enterprise: she seduces evil Sulu, communicates with Starfleet and disarms Lieutenant Marlena.

SCOTTY
"By Any Other Name,"
season 2, episode 22

Aliens from another galaxy turn most of the crew into tiny tetrahedrons—until Scotty breaks out the drinks and gets one of them smashed. They're all friends afterward, especially after Scotty shares his very (very) old scotch. Runner-up: Scotty is accused of pulling a Hannibal Lecter in "Wolf in the Fold."

largely unaired by NBC affiliates in the South afraid of interracial affection. "'I'm treading a fine tightwire here,'" Takei recalled Roddenberry telling him. "'I'm dealing with the civil rights movement, the Vietnam War, the Cold War, and I need to be able to make that statement by staying on the air. If I dealt with [the gay and lesbian] issue, I wouldn't be able to deal with any issue, because I would be canceled.'"

Besides, Roddenberry had more pressing issues to contend with—the war of egos between the show's two biggest stars. Much to Shatner's consternation, Nimoy's Spock was getting the most fan mail and press attention. Shatner already had a reputation for hogging scenes—both Takei and Nichols complained in their memoirs about how their best lines would somehow always end up coming out of Captain Kirk's mouth—but Nimoy was threatening to outshine Shatner as the show's brightest star. The conflict came to a head when a photographer from *Life* magazine arrived on the set to shoot Nimoy in the makeup chair having his pointy ears applied. "Bill walked in and was stopped in his tracks," Takei describes the event in his memoir. "Then he turned around and quickly left. Shortly thereafter, an assistant rushed into the makeup room and asked the photographer to leave." Nimoy was infuriated, and refused to have the rest of his makeup put on until the photographer was allowed to return. "The rest of us sat silently listening to the drama playing out," Takei continues. "Suddenly, a covey of black suits came rushing in. It headed straight for Leonard's dressing room." Then, after a few minutes, it headed for Shatner's dressing room. "We sipped our coffee. Some of us went back for refills, others stepped outside for a cigarette, as the black covey flew back and forth from one dressing room to the other."

Ultimately, Nimoy got his spread in *Life*, but the show's troubles continued to

SULU
"The Naked Time,"
season 1, episode 4

In 1966 the Sexual Revolution was gearing up. In the 23rd century the crew of the *Enterprise* is bouncing off the walls, inebriated by a space virus that lets them shed all their inhibitions. While it's fun to watch Spock blubber like a baby, it's Sulu's sweaty shirtless fencing and fit physique that steal the show.

CHEKOV
"Day of the Dove,"
season 3, episode 7

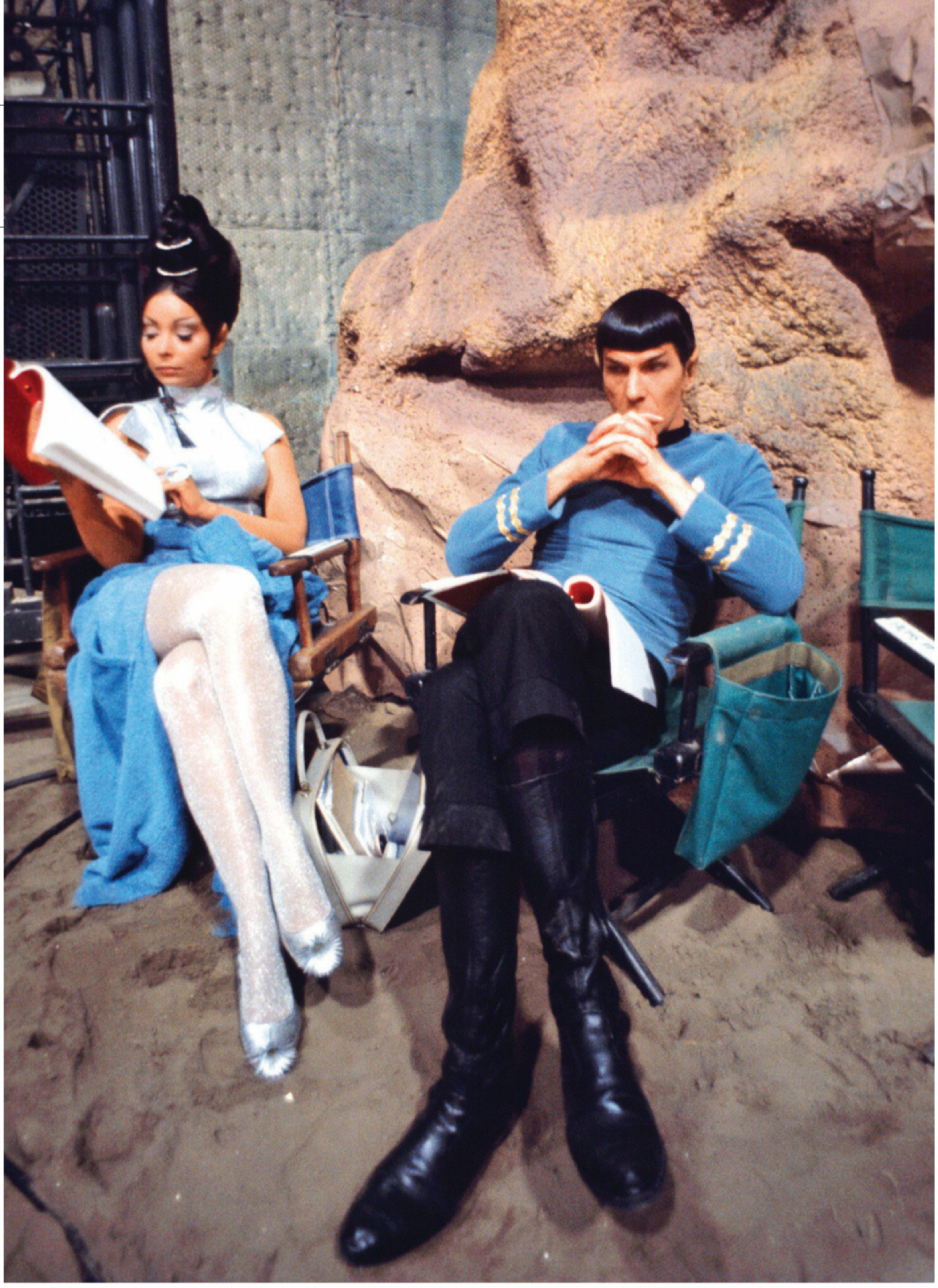
A strange hate-mongering dot of red light (the anti-Tinker Bell?) infects Chekov, who becomes convinced the Klingons who killed his brother are on board. (Spoiler: he never had a brother, and he's not very good with that sword.) At episode's end, Kirk and the Klingons need to laugh their lungs out to defeat the alien force.

multiply. By the second season, cancellation rumors began circulating.

Those rumors eventually proved correct, but Roddenberry, ever the early adopter, had been building his own primitive snail-mail social network with the show's fans. At his urging, one of them, Bjo Trimble, launched a save-the-*Enterprise* campaign that flooded NBC with more than 100,000 letters (including one from Takei's father). The network bowed to public pressure, even making a special announcement at the end of season 2. Even better, NBC told Roddenberry that for the third season *Trek* would be moved to Monday nights, which would help boost the show's ratings.

But *Trek* never saw Monday night. NBC quickly changed its mind and scheduled the show's third season for the dreaded Friday night, TV's worst slot. Roddenberry was furious. "If the network wants to kill us, it couldn't make a better move," he fumed. To protest, he removed himself from daily oversight of the show (although he hung on to his title of executive producer). In response, NBC slashed *Trek*'s production budget and brought on a new showrunner, a *Wild Wild West* producer named Fred Frieberger, who suddenly found himself helming a ship on the verge of mutiny. "I thought the worst experience of my life was when I was shot down over Nazi Germany," the World War II veteran said in a 1991 interview. "Then I joined *Star Trek*."

When NBC finally pulled the plug on the show, nobody on the set was particularly surprised. Except maybe Shatner, who remained blissfully unaware of how much animosity he had generated until years later, when he interviewed his former castmates for his memoir ("I have to tell you why I despise you," Nichols began an exchange). While shooting the last episode, "Turnabout Intruder," Shatner was so upset, he worked himself into a psychosomatic fever. "For me," he wrote in *Star Trek Memories*, "*Star Trek* went out not with a bang but with a whimper, a cold sweat and a stomachache."



VULCANS AT REST Nimoy and costar Arlene Martel filming "Amok Time" (top). **SWASHBUCKLING SULU** In "The Naked Time," an infection unleashes the crew's id (above).

THE ORIGINAL SERIES

This fledgling space saga marked the first time on TV sci-fi wasn't about goofiness (*Lost in Space*), horror (*The Outer Limits*) or cynical twists (*The Twilight Zone*). These unforgettable moments started it all. **BY KEITH R.A. DECANDIDO**

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①
"THE CORBOMITE MANEUVER"
The crew interacts flawlessly—Spock's dry wit, McCoy's crotchetiness, Sulu's calm and, most of all, Kirk's inspired leadership—as they face a challenging first contact (Clint Howard as the baby-faced alien Balok in a Lite-Brite-colored ship) where each side fools the other. In the end, both sides bond over a tranya, served chilled.

②
"THE DEVIL IN THE DARK"
The *Enterprise* arrives at a mining facility intending to defend the colonists against a monster responsible for slaying 50 miners—but matters are not what they seem. What begins as a horror-movie brawl ends with the monster revealed as a mother protecting her unborn children. Classic scene: Spock's mind-blowing mind-meld with Mother Horta.

③
"BALANCE OF TERROR" AND "ERRAND OF MERCY"
Introducing the Romulans in a taut thriller and the Klingons in a compelling morality play, actors Mark Lenard (right) and John Colicos perfectly set the tone for these important species.

④
"THE CITY ON THE EDGE OF FOREVER"
There are few moments that hurt more than watching Kirk stop McCoy from saving Edith Keeler's life, thus breaking Kirk's heart and restoring the future.

⑤
"THE TROUBLE WITH TRIBBLES"
Trek's finest comedy hour: Fuzzy creatures set the Federation and Klingons at odds. Definitely not helped at all by Scotty's nonchalantly beaming a batch of the critters off to the Klingon vessel, where "they'll be no tribble at all."

The Creator's Tale

WHEN WE THINK OF GENE RODDENBERRY, most of us assume that his career began with *Star Trek*. But if it had not been for the stranger-than-fiction life he led before creating the show—an incredible string of character-defining events that included wartime heroism and hairy brushes with death—he never would have had his dazzlingly inventive sci-fi vision. BY CHRIS NASHAWATY

FAN FRENZY Roddenberry and Barrett surrounded by admirers at Boston's Park Plaza Hotel in 1986 (above). **TOGETHER AGAIN** Motion picture director Robert Wise with Roddenberry, Shatner, Kelley and Nimoy on the rebuilt *Enterprise* bridge (above right).

BORN IN EL PASO IN 1921, GENE Roddenberry lived in Texas less than two years before his family moved to Los Angeles; there his father took a job as a city police officer. Growing up, young Gene would lose himself in the lurid pages of pulp magazines and adventure stories like *John Carter of Mars*. At Los Angeles City College, Roddenberry studied the police curriculum (to appease his father) and aeronautical engineering (to appease himself). It wasn't just the technical aspects of the subject that appealed to him but the thrill of flight itself. He wanted to be in a cockpit, not behind a slide rule. Only a few months before Pearl Harbor, he enlisted with the Army Air Corps.

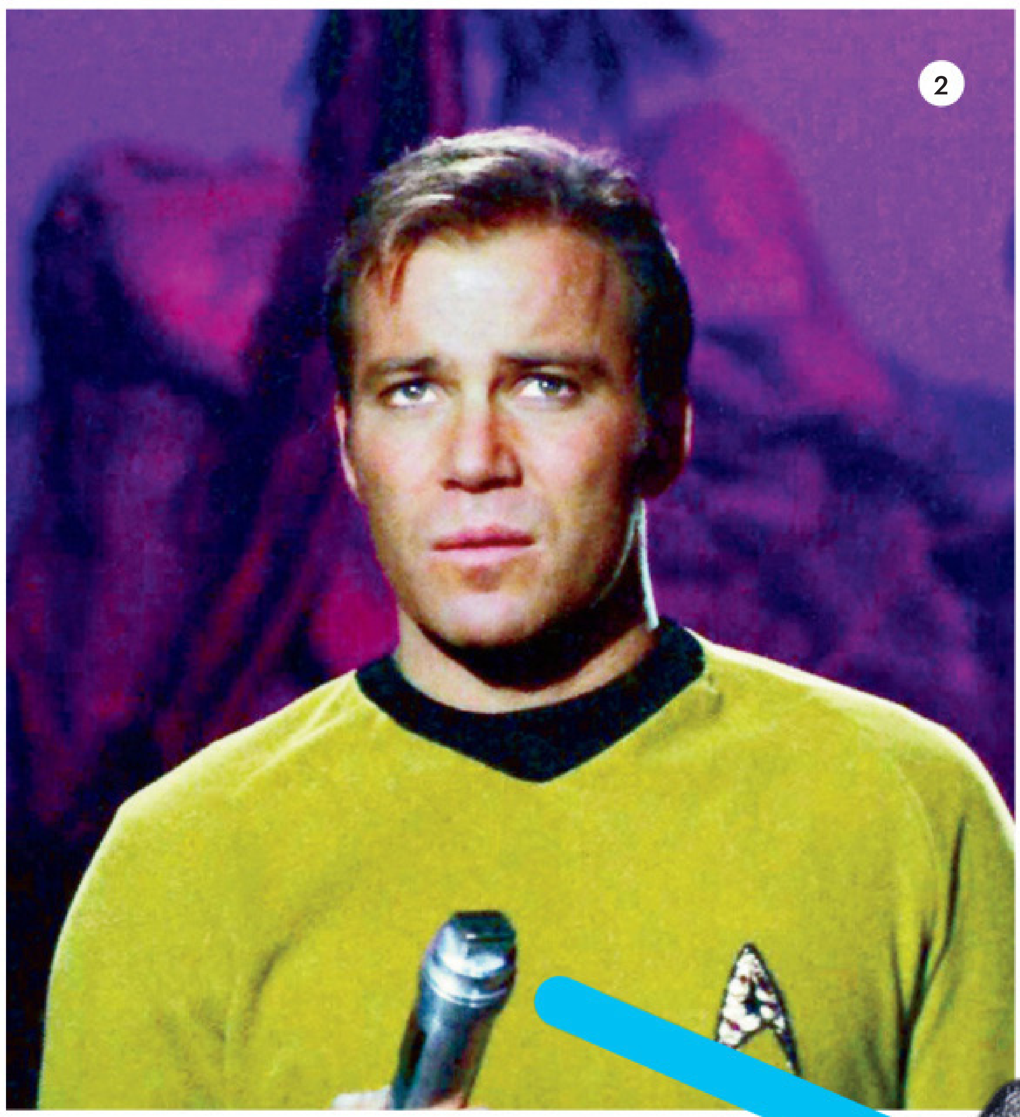
Roddenberry joined the 394th Bomb Squadron and was posted to Bellows Field in Oahu, where he would fly B-17 bombers. On Aug. 2, 1943, while flying out of Espiritu Santo Island in the Pacific, Roddenberry's plane overshot the runway. He barely escaped the fiery crash that ended up killing two of his crew.

Ultimately, Roddenberry would fly 89 missions during WWII before leaving the Air Corps with the Distinguished Flying Cross and the Air Medal. Rather than scaring him off flying, Roddenberry's death-cheating exploits during the war only seemed to fuel his thirst for adventure. He joined Pan Am as a pilot, but again tragedy found him. On June 18, 1947, on a flight out of Karachi, Roddenberry's plane lost an engine and was forced to crash-land in the Syrian desert. The fuselage ripped in two and the gas tanks ruptured. With two broken ribs, Roddenberry dragged wounded passengers from the burning wreckage. "I remember a great, flaming pool of gasoline, a glimpse of bodies writhing in the flames as they were burning," Roddenberry later recalled. Fourteen people died in the crash—an event that would haunt him for the rest of his life.

Perhaps realizing that he'd skirted fate one time too many, Roddenberry followed in his father's path into the LAPD in 1949. There he became a speechwriter for the department's chief. While getting paid to string words together appealed to him, speechwriting was hardly the creative release he sought. So in 1953 Roddenberry began to moonlight, first as a technical adviser to the TV show *Mr. District Attorney,* then feverishly tapping out scripts for *Naked City, West Point* and *Have Gun—Will Travel.* While safer than the cockpit, being a journeyman TV writer didn't come without its own frustrations. After years of stalled pilots and indecisive networks, he knew that he wanted to be the creator of his own show.

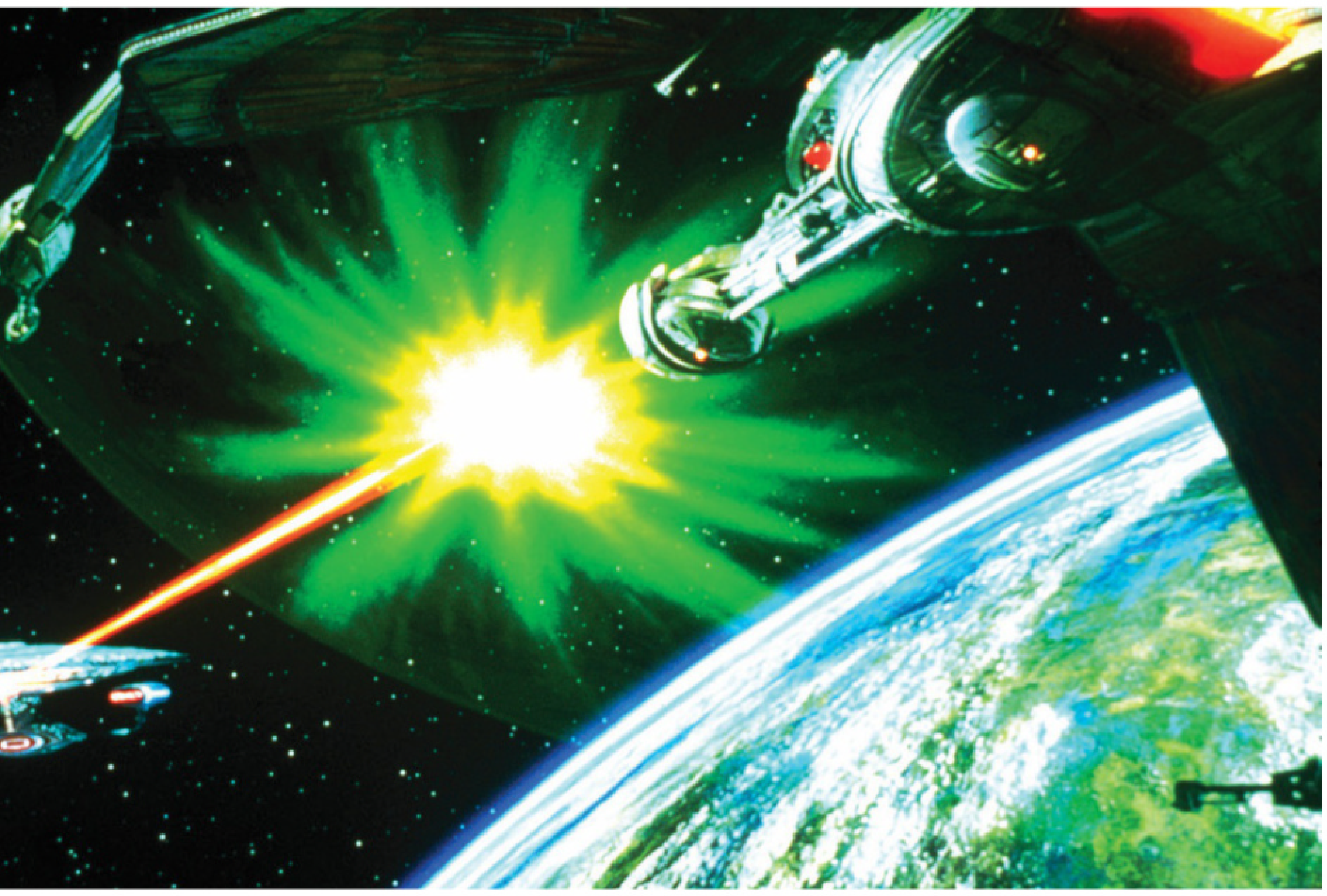
In 1964 Roddenberry finally hit on the idea that would change the course of his life yet again. Trading the cockpit of his B-17 for the bridge of a starship, he envisioned a sort of western in space—a show that would distill all of the adventures he'd experienced firsthand and filter them through his survivor's sense of optimism and humanism. He called it *Star Trek*.

The only question that remained was whether there was a network and an audience for Roddenberry's bold, hard-won personal vision.



Star Trek in 10 Objects

FIFTY-FIVE YEARS OF INNOVATION—AND, OCCASIONALLY, PROGNOSTICATION—CONDENSED: The show's sets, props, costumes and technology redefined the genre and in some cases have even inspired science to catch up with fiction. **BY NANCY R. LAMBERT**



① TRANSPORTER PAD

Roddenberry's idea to "beam" characters from ship to surface kept the story moving and budgets low. Scotty won't be beaming you up anytime soon. Physicist and futurist Michio Kaku, author of *Physics of the Impossible*, says human teleportation would take "centuries of work."

② UNIVERSAL TRANSLATOR

Writers developed the UT to simplify storytelling and avoid creating entirely new alien languages every week. While they're not equipped with Klingon (yet), programs like Microsoft's real-time Skype Translator come close to making the UT a reality.

③ TRACTOR BEAM

Star Trek's tractor beams worked through the use of graviton force. Real-life physicists have had more luck using sound and water waves to create tractor beams that can move, manipulate and suspend particles—and even some very small objects.

④ COMMUNICATOR

From *TOS*'s original flip (which appeared 30 years before the first clamshell cell phone) to the current insignia combadge, the communicator has been a staple of every Starfleet crew and inspired much of the wireless global communication we have today.

⑤ HOLODECK

Modern hologram technology has been in development since the 1960s—Roddenberry even consulted with some of the groundbreaking scientists studying it. Today we're even closer to true virtual reality with personal, immersive VR systems like the Oculus Rift.

⑥ TYPE-2 PHASER

Scientists have been developing directed-energy technology since the 1930s, but you might be stunned to discover that they've yet to design a practical laser weapon. The main holdup: an efficient power source.

⑦ RED SHIRTS

Low-ranking *Enterprise* crew in security and engineering wore red shirts and died—a lot. Seventy-three percent of the deceased crew in *TOS* wore crimson. The red-shirt trope continued in 1999's *Galaxy Quest*.

⑧ VISOR

Born blind, *TNG*'s Geordi La Forge used his Visual Instrument and Sensory Organ Replacement to "see" electromagnetic signals invisible to the naked human eye. Today's scientists are experimenting with visual prostheses that might follow suit.

⑨ TRICORDER

This Starfleet workhorse analyzed, recorded and stored data. Its specialized offshoots offered a lot of cool features, many of which are found in your favorite app store.

⑩ CLOAKING DEVICE

Today's military engineers aren't bound by fictional Federation treaties (which banned Starfleet vessels from using invisibility devices) and have been making strides using synthetic materials to hide sound, light and water.

How Lucy Saved the Future

GENE RODDENBERRY'S QUIRKY little sci-fi drama found an unlikely champion in comedy queen Lucille Ball. Even after production costs ballooned and the first pilot bombed, the famous redhead steadfastly stood behind the show.

BY JOHN JACKSON MILLER

***TREK'S* GODPARENTS** Lucille Ball and Desi Arnaz walk through the Desilu back lot in 1957 (right), the year *I Love Lucy* went off the air. **DESILU'S SON-IN-LAW** Laurence Luckinbill (far right) married Lucy and Desi's daughter Lucie Arnaz and later played *Final Frontier* baddie Sybok.

L

LUCILLE BALL, THE UNDISPUTED queen of television in the 1950s and 1960s, had already earned a place in television history with her immortal 1951-57 sitcom *I Love Lucy*. The financial success of her blockbuster hit, costarring then-husband Desi Arnaz, allowed the couple to buy the former RKO Studios adjacent to the Paramount lot in Los Angeles in 1957.

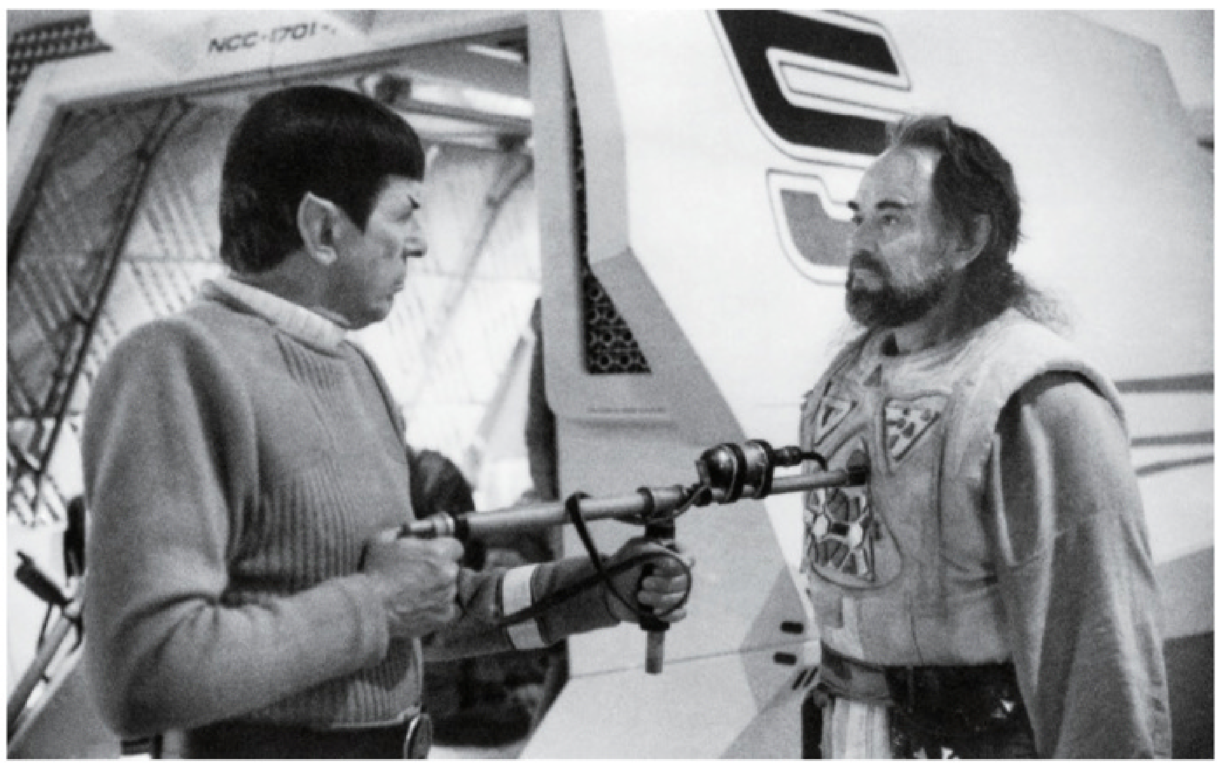
They named their new company Desilu Productions, and it quickly became one of the largest independent production companies in Hollywood. Lucy had a good eye for spotting proposals with mass appeal, and their company was responsible for producing or filming series like *The Andy Griffith Show*, *The Life and Legend of Wyatt Earp* and *The Dick Van Dyke Show*. When Lucy bought her ex-husband's share of the firm in 1962 (they divorced in 1960), she became the most powerful woman in television.

While many series were being shot at Desilu, the studio was in dire need of original programming of its own following the end of *The Untouchables* in 1963. Herbert Solow, hired to help locate new projects for the studio, brought two notable proposals to Desilu in 1964. One was *Mission: Impossible*; the other was Roddenberry's quirky sci-fi idea. When Lucy's longtime network CBS said no to *Trek*, Solow and Roddenberry took it to NBC. Science fiction was alien to the network's schedule, but it ordered a pilot.

According to Solow in Marc Cushman's history *These Are the Voyages*, Lucy initially thought *Star Trek* was about traveling USO performers. But her support for the show was necessary as it became clear how expensive the pilot would be. Lucy overruled her board of directors to make sure the episode was produced.

Her support was even more critical when NBC rejected the initial pilot, "The Cage," in early 1965. NBC ordered a second pilot—introducing Shatner as Kirk—which Lucy agreed to help finance, again over her board's objections. *Star Trek* made the fall 1966 schedule, and the pilot won its time slot (though it later suffered in the ratings). "If it were not for Lucy," former studio executive Ed Holly told Desilu historian Coyne Steven Sanders, "there would be no *Star Trek* today."

Star Trek had been on the air less than a year when Lucy sold her studio to the new owner of Paramount Pictures, and it later became Paramount Television. (It's now part of CBS Television Studios, connected to the same network that gave Lucy her start.) Meanwhile, the executive who bought *Star Trek* for NBC, Grant Tinker, went on to found the next big husband-wife TV-production company with his famous spouse, Mary Tyler Moore.

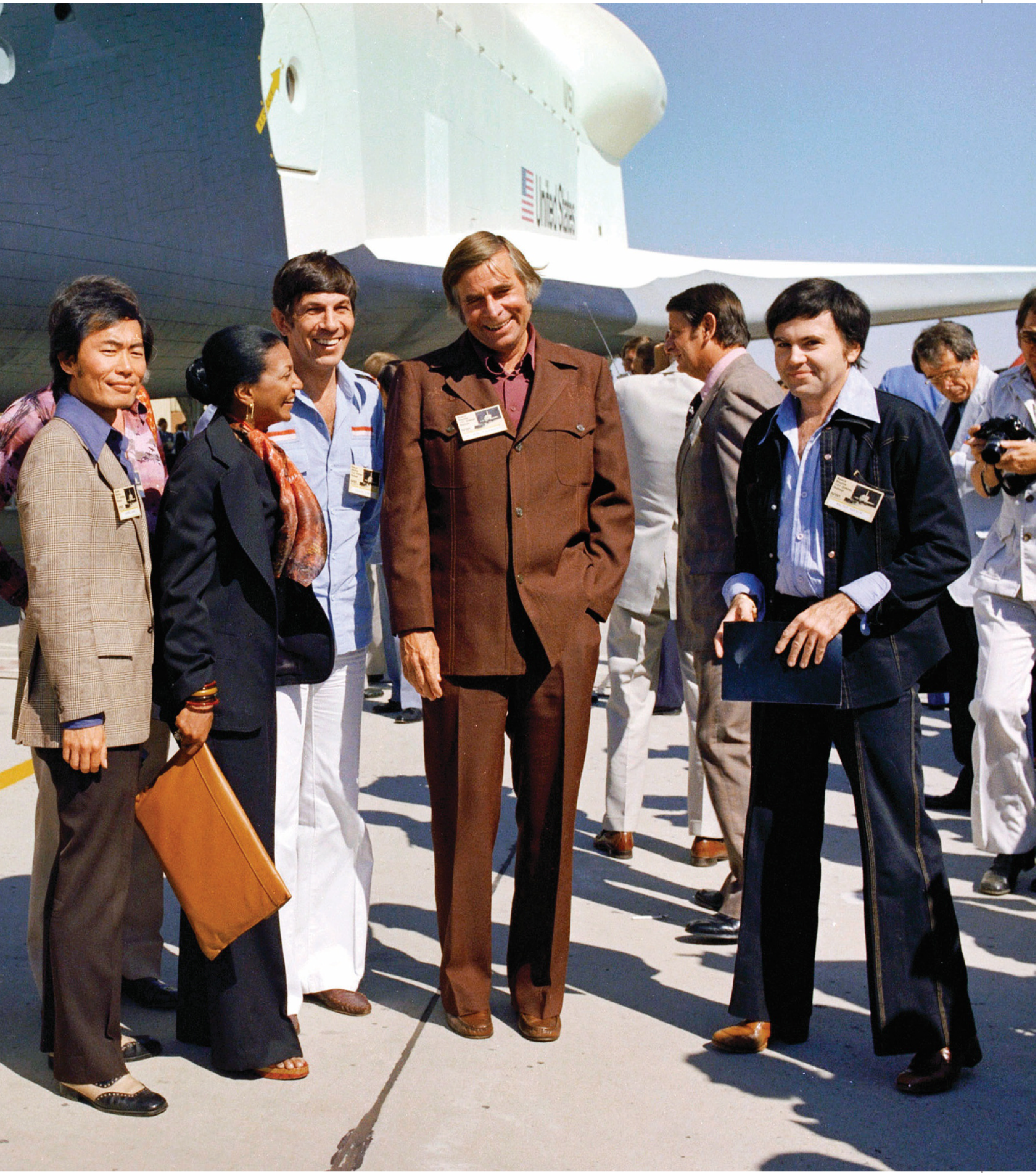


1970–1979

The Lost Decade

Although NBC canceled his show, Roddenberry wasn't about to give up. And neither were the fans: Their letter-writing campaigns, spirited marches and *Star Trek* Lives! conventions turned the tide.

BY TED RALL



ACHIEVING LIFTOFF The *Trek* cast joins Roddenberry at a ceremony unveiling NASA's space shuttle *Enterprise*. The name came from the fans: Trekkies flooded the space agency with hundreds of thousands of letters.

FSIX SPINOFF TV SERIES AND 13 MOVIES LATER, IT'S easy to forget the franchise almost fizzled. Throughout the 1970s, from the original series' cancellation in 1969 to the release of *Star Trek: The Motion Picture* in 1979, Kirk, Spock, McCoy and the rest of the *Enterprise* crew completely vanished from prime time.

Star Trek performed much better in syndication than it had during its original broadcast—perhaps surprising for an old show with only three seasons of episodes. Obsessive Trekkies had always been integral to the original series. Every time local affiliates threatened to cancel it, rabid Trekkies (or Trekkers) raised hell with phone calls and even the occasional in-person protest, complete with picket signs. More than 100,000 letter writers, including such notables as New York governor Nelson Rockefeller and sci-fi authors Isaac Asimov and Harlan Ellison, helped persuade NBC to renew the show for its final season. This third season, syndication's minimum threshold, ensured *Star Trek*'s continuation as a franchise.

The 1970s gave birth to *Trek* conventions as we know them today. Fans gathered to hear talks by the show's actors, purchase collectibles, discuss artwork and fan fiction (before it was called that) and dress up in costumes. Thanks to advertisements in comic books, Trekker cons drew larger-than-expected crowds, beginning with the first major event, at the New York Statler-Hilton in 1972. "All over the country today, people are wearing '*Star Trek* Lives' T-shirts, pasting *Star Trek* bumper stickers on their cars and maybe, for all we

GLOBE TREKKING (Clockwise from left) Nimoy takes questions from fans at a 1976 New York City convention; an English fan alfresco at a *Trek* convention in Newcastle; Chuck Weiss and Sandy Sarris, married proprietors of a *Trek* memorabilia store in Berkeley, Calif.; cosplay at a 1976 *Star Trek* convention in New York City; fans gather at a 1976 convention in Canada.

THE 1970s

STAR TREK
STAR TREK

know, falling on their knees before graven images of Mr. Spock," *TV Guide* reported, with the *Los Angeles Times* calling it "the show that won't die."

"The mood [at the convention] was exhilarating, and when Roddenberry spoke, the crowd exploded," reported *The Village Voice*. "Even he was surprised at the amount of love and appreciation for the series that the fans gave him. At one point, the fans even burst out, chanting, '*Star Trek* lives!'"

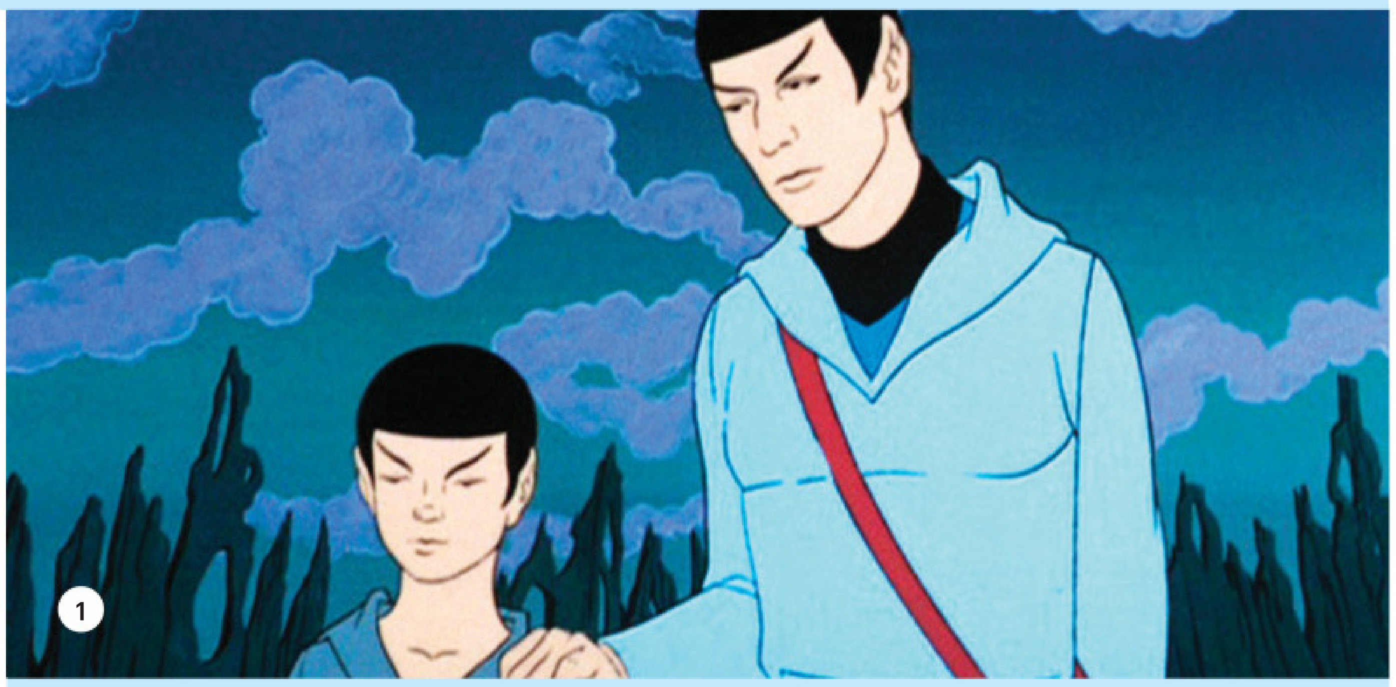
The early conventions were not a leaderless movement, and Gene Roddenberry was more than a mere revered guest. Not only did the series creator encourage the third-season-renewal letter-writing campaign, he supported a rally with students from more than 20 schools, including Caltech, outside NBC's Burbank offices and studios.

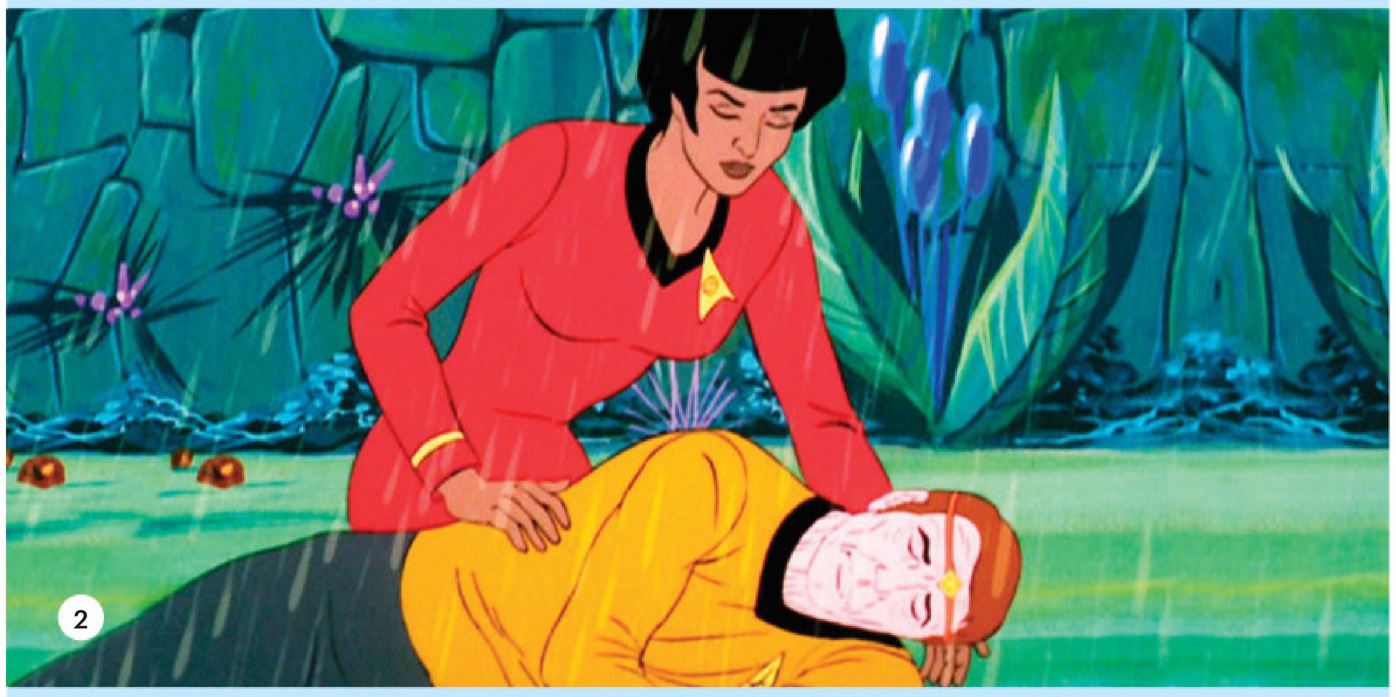
THE NEXT GENERATION Trek fanboy and fangirl at London's Royal Albert Hall (top).
NEW LIFE A second-generation *Star Trek* fan admires his pet tribble (bottom).

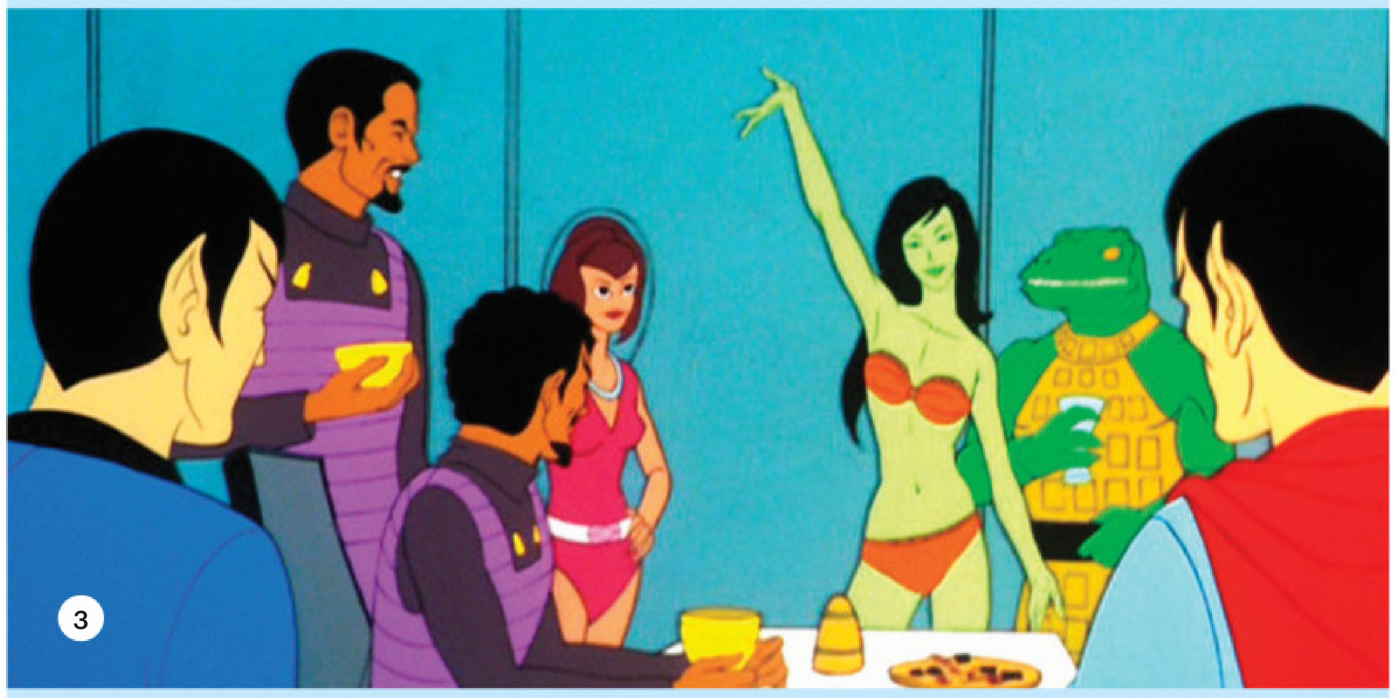
Roddenberry had long been in touch with the fans, which allowed him to milk his creation. Presaging today's collectibles market, he sold merchandise as soon as the show hit the air. Roddenberry's Lincoln Enterprises hocked "publicity photos and copies of scripts through mail-order catalogs and at science fiction conventions," Mark Clark writes in his book *Star Trek FAQ*. In a brazen product-placement move, Spock was depicted wearing an IDIC pendant ("infinite diversity in infinite combinations") in a third-season episode. Nimoy argued that it cheapened the show, but Roddenberry's merchandising lust won the day. "By the late 1970s, Lincoln had grown into a thriving cottage industry," wrote Clark, "selling T-shirts, patches, iron-on transfers, buttons, bumper stickers, posters, stationery, commemorative coins and jewelry (including IDICs), as well as 35-mm frames, teleplays and reprints of the series' writer's guide."

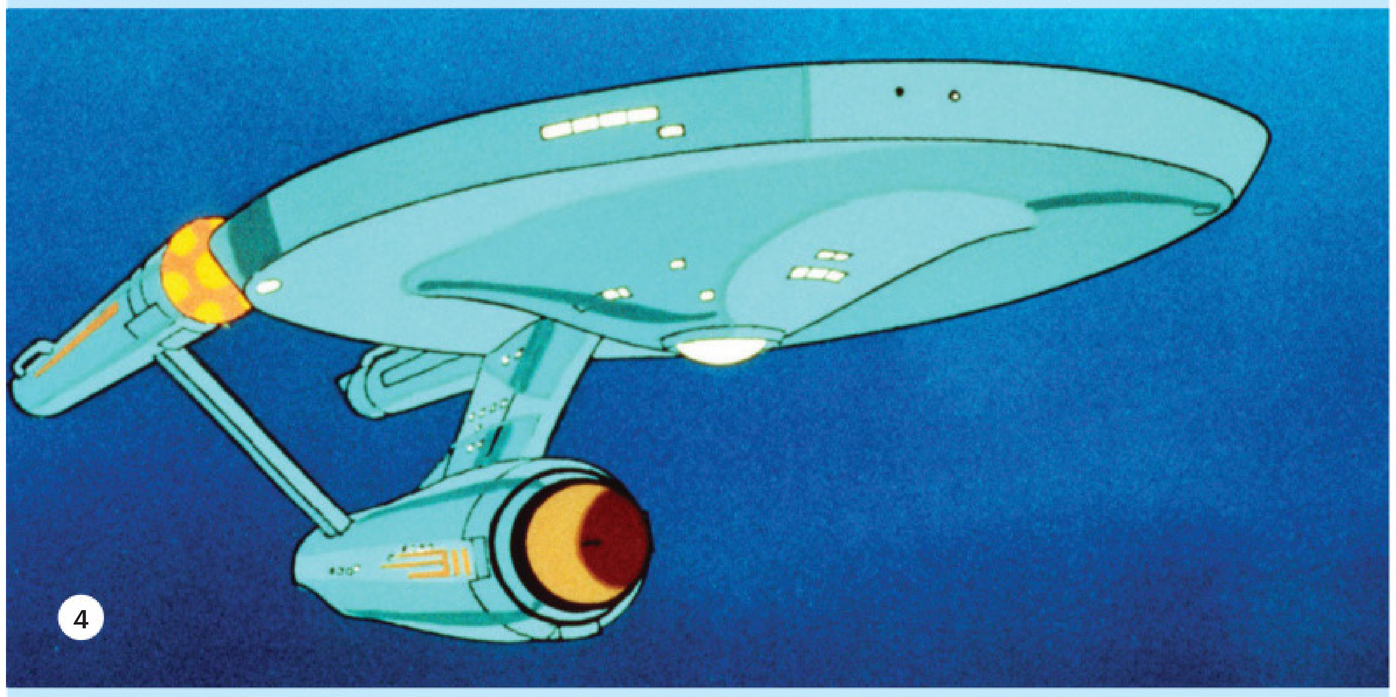
Lincoln Enterprises helped keep Roddenberry afloat after 1970. Job prospects were bleak, and a divorce left him broke. "My dreams were going downhill, because I could not get work after the original series was canceled," he said. Speaker fees and income from memorabilia at conventions kept him solvent, but, desperate for money, he took just about any gig that promised a paycheck, writing movies like the 1971 sexploitation flick *Pretty Maids All in a Row*, featuring *Star Trek*'s own James "Scotty" Doohan. In the early and mid-1970s he successfully pitched four TV series—*Genesis II, The Questor Tapes, Strange New World* and *Spectre*—all of which never went into full production because of creative disputes.

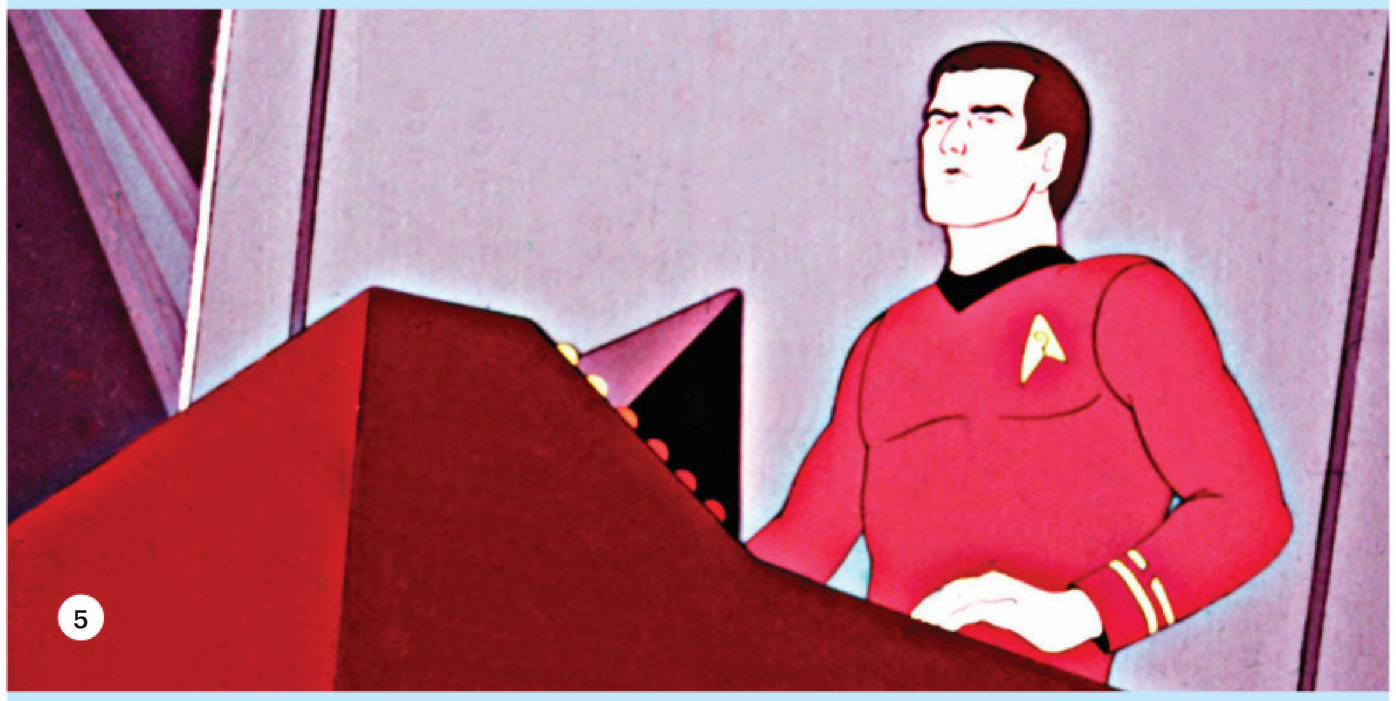
Roddenberry was working on yet another script—a TV sequel to *Star Trek* entitled *Star Trek: Phase II*—when, in May 1977, *Star Wars* hit theaters. Paramount, hungry for its own sci-fi blockbuster, noted the cult following of the little ensemble show and approached Roddenberry. *Phase II* quickly became *Star Trek: The Motion Picture*.











MUST-WATCH EPISODES 1973-1974

THE ANIMATED SERIES

Often forgotten or ignored, the two seasons of animated *Trek* adventures featured the voices of the entire original-series cast, minus Walter Koenig's Chekov. **BY KEITH R.A. DECANDIDO**

❶

"YESTERYEAR"
Spock time-travels to his tumultuous childhood on Vulcan to save his own life. It's a heartbreaking look at his upbringing as a half-breed amid not-as-logical-as-they-should-be children.

❷

"THE LORELEI SIGNAL"
Uhura and Nurse Chapel must rally to save the day when a strangely compelling signal captivates (and then incapacitates) the men of the *Enterprise*.

❸

"THE TIME TRAP"
It's a futuristic Bermuda Triangle. Kirk teams up with the Klingon commander Kor (voiced by James Doohan) when a ghostly coalition tells them they are stuck there forever.

❹

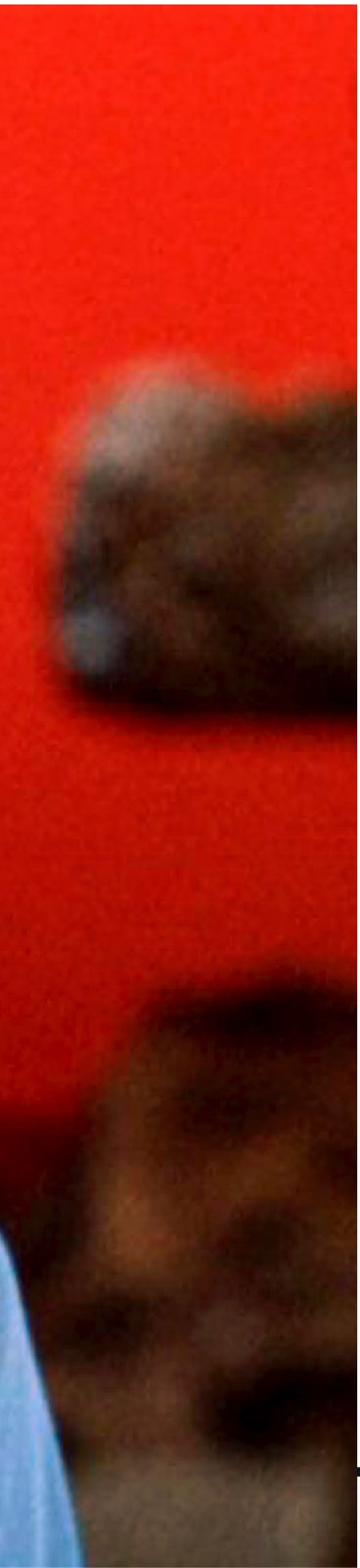
"THE SLAVER WEAPON"
Science fiction grandmaster Larry Niven (*Ringworld*) writes his catlike Kzinti species into *Trek*, and Spock, Sulu and Uhura face off against his ruthless, war-prone aliens. Fun fact: The Kzinti appeared garbed in pink because the director, Hal Sutherland, was color-blind. An apology was tendered to Niven for the oversight.

❺

"THE JIHAD"
An example of the animated format at its best: This bold high adventure on a dangerous planet features Kirk and Spock allied with multiple aliens (which would have been difficult on a tight special-effects budget) on a quest to prevent a galactic holy war.

How the Vulcan Greeting Came to Be

SPOCK'S ICONIC GESTURE DOESN'T APPEAR UNTIL SEASON 2, when he makes a visit to his home planet. But today it's one of pop culture's most enduring symbols. The inspiration? A sacred ritual young Nimoy spied in his Boston synagogue **BY DAVID VAN BIEMA**



LEIB NIMOY WAS 8 YEARS OLD when he first encountered the greeting he would one day transmit to television's final frontier. He was at services with his family at Boston's Orthodox North Russell Street synagogue when six congregants stepped to the pulpit and began enthusiastically swaying and chanting what is known as the Priestly Blessing. At this point worshipers normally turn their eyes away, but as Leib (Nimoy's Yiddish name) admitted to a documentarian some 70 years later, "I peeked," and he glimpsed the hand gesture that accompanies the benediction. The sextet extended their arms, held both hands up palms outward and…well, the fastest way to describe the gesture today is to say that it was a double-handed Vulcan salute.

Nimoy was not the highest-ranking Jew on the *Enterprise*. That was William Shatner, from a similar Eastern European background. But where Shatner's looks and swagger made him a more traditional white-bread leading man, it was his hyper-intellectual, slightly saturnine first officer who contributed a taste of Kosher wry.

Born to parents who had fled a pogrom-plagued village in the Ukraine and whose first language was Yiddish, Nimoy managed well enough in a Boston neighborhood that he remembered as approximately 65 percent Italian and 30 percent Jewish. But, he said, his "friendships stopped abruptly at the door of the church." "'Jew bastard' was something I heard a lot," he told author Abigail Pogrebin, and in his second autobiography he wrote that "I learned early on that I was somehow 'different.'" At age 8, he teared up watching Charles Laughton's 1939 screen portrayal of the *Hunchback of Notre Dame*, the ultimate outsider: "I carried Quasimodo's haunting image with me from the theater that day. The seed which would become Spock was planted."

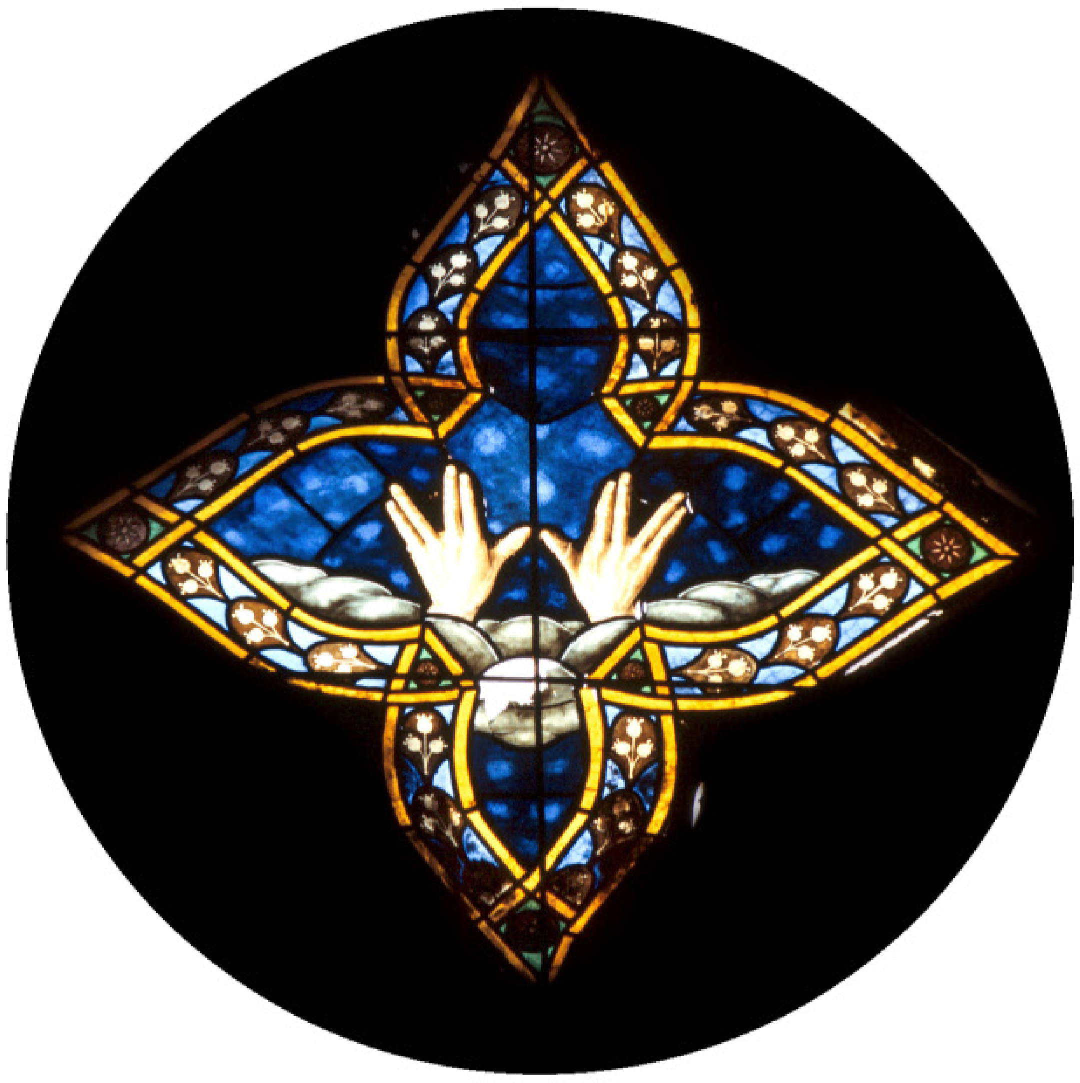
When Nimoy moved to Los Angeles as a young man to become an actor, he found extra work in the Yiddish theater. It was the wife of a Yiddish star who suggested that Nimoy could play gentiles. This betwixt-and-between appearance may have helped him nail Spock. While Roddenberry filled his bridge with a bevy of harmonious ethnic types, Mr. Spock was the *Enterprise*'s only resident alien. Spock, said Nimoy, was a "wandering Jew." He said, "I knew what it meant to be part of a minority, in some cases an outcast minority." The place where the half Vulcan could feel accepted, he said, was the starship, because it was a "meritocracy. I totally identified with that."

When asked whether Judaism was part of *Star Trek*, Nimoy had a ready answer: Jewish values could be found in the show's reverence for education, individual dignity and for a principle called *tikkun olam*, the obligation to repair the world. In Spock the answer was more evident, at least to the viewership.

Nimoy was as responsible for his character's habits and many Vulcan practices as Roddenberry or other writers. An early script for "Amok Time," when Spock returned briefly to his home planet, called for Nimoy to kneel before a Vulcan matriarch, who would lay her hands on his shoulders. Nimoy suggested that there should be some Vulcan gesture instead and reached back to the Russell Street synagogue to give Vulcans the V-shaped hand symbol. Roddenberry may not have known that he was green-lighting a sacred sign, but thousands of viewers did, and Nimoy eventually confirmed it, saying, "People don't realize they're blessing each other with this. It's great."

From then on Nimoy was often greeted by fans who offered it as a "Hi" sign, most likely unaware of its origins. By the time of the actor's death, the V sign had been flashed by both a sitting President and astronauts in space and in countless photographic tributes on social media: The onetime outsider had created a revered salute that was beloved around the planet.

David Van Biema is *Time*'s former religion writer and author of the forthcoming book *Speaking to God: A Cultural History of the Psalms*.



SACRED GESTURE Jewish priests make the shape of the letter *shin* from the Hebrew alphabet to bless their congregations.

The Motion Picture

PROBE RADAR

GEORGE AND GRACIE

SEARCH STATUS

SYSTEM STATUS

HUMPBACK WHALE INTELLIGENCE:

OVERALL LENGTH:
16 M

AVERAGE WEIGHT:
40 TONS

AVERAGE LIFESPAN:
45 TO 80 YEARS

DIET INCLUDES:
KRILL
SMALL FISH

ENEMIES INCLUDE:
OVERHUNTING
COLLISIONS WITH SHIPS
INJURY DUE TO
EXCESSIVE NOISE

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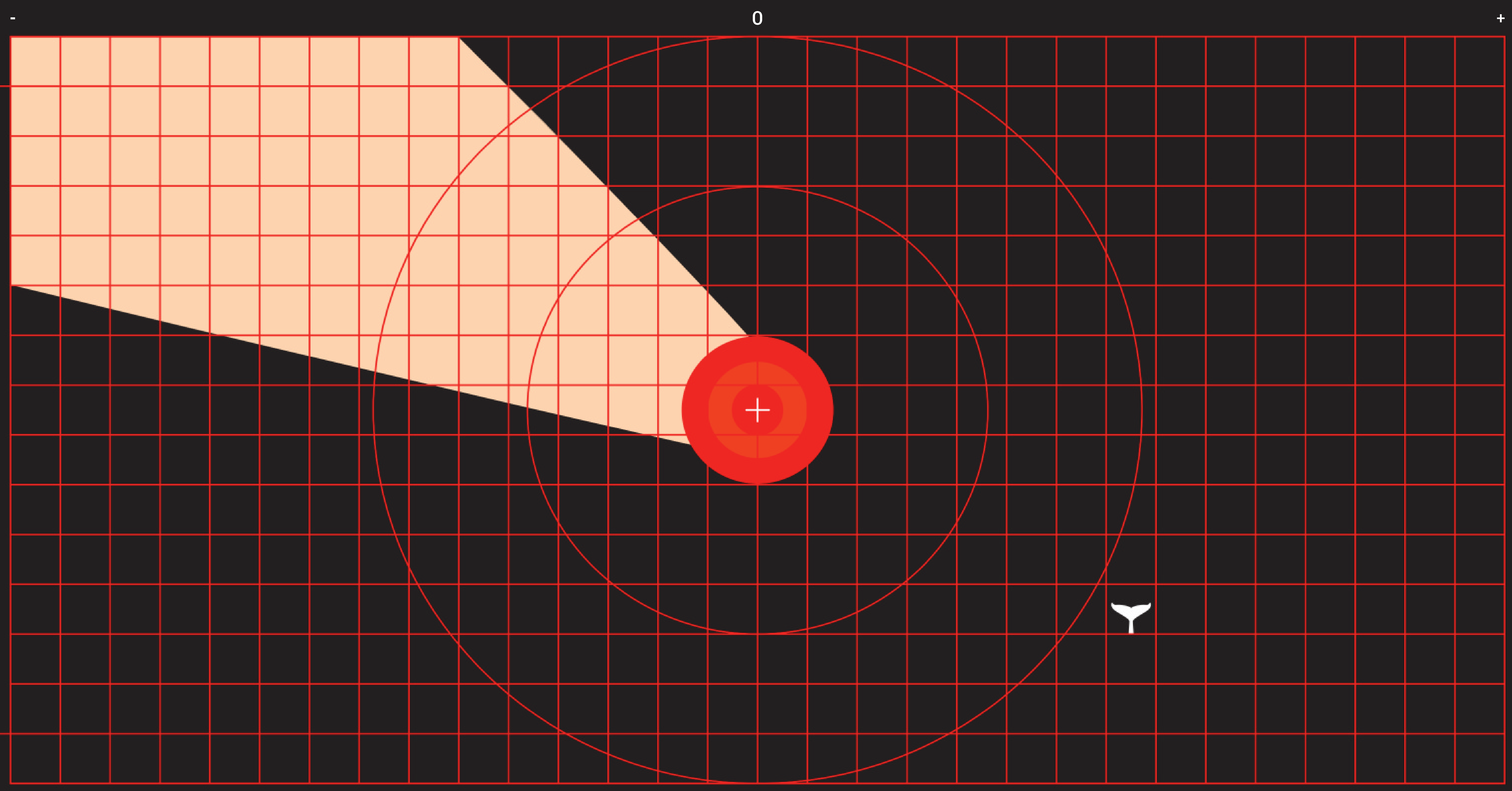
132 MIN.	THE MOTION PICTURE
112 MIN.	THE WRATH OF KHAN
105 MIN.	THE SEARCH FOR SPOCK
109 MIN.	THE VOYAGE HOME
107 MIN.	THE FINAL FRONTIER
113 MIN.	THE UNDISCOVERED COUNTRY

AGENDA



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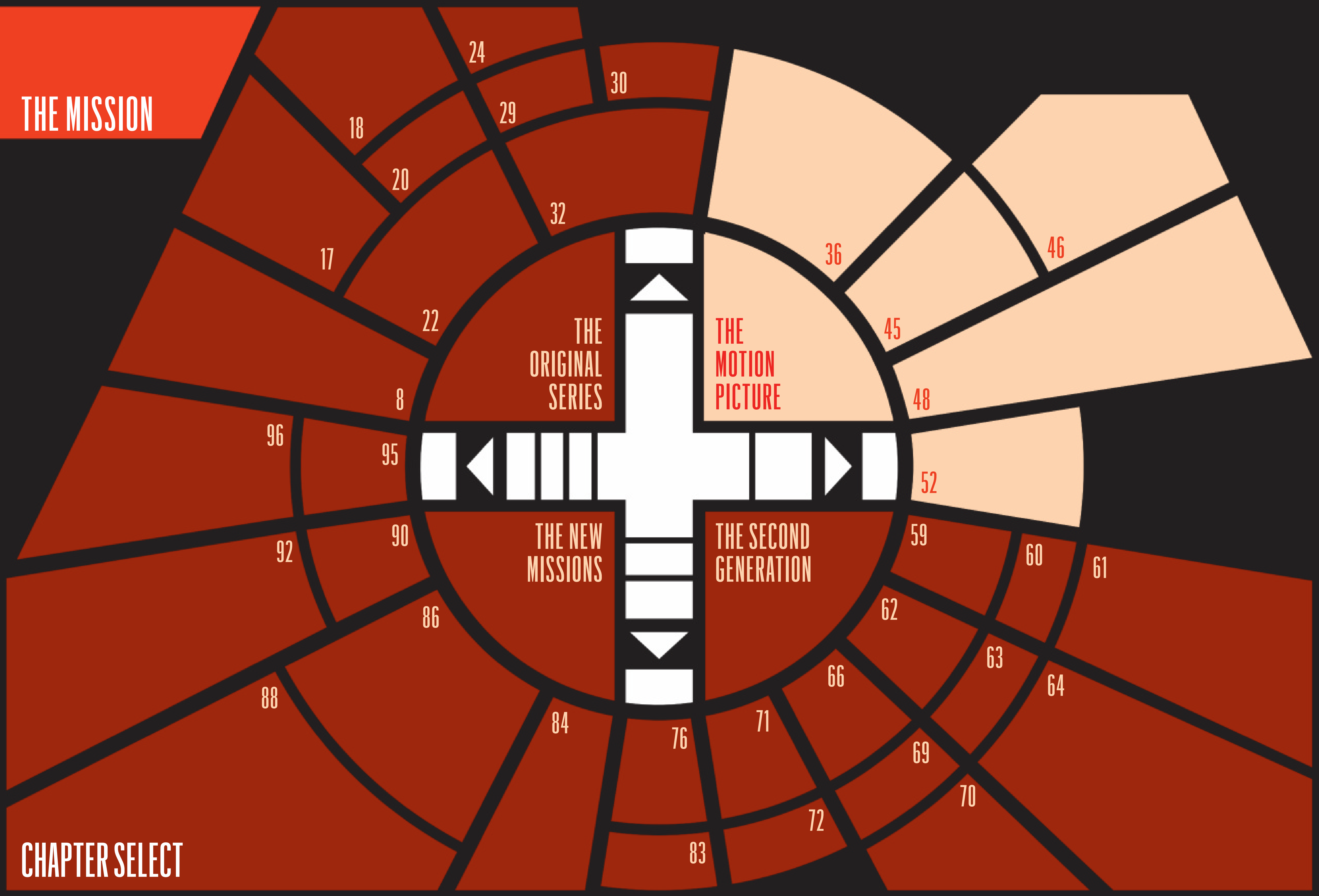
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THE ORIGINAL SERIES
THE MOTION PICTURE
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THE NEW MISSIONS
THE SECOND GENERATION
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CHAPTER SELECT

1979–1991

Life on the Big Screen

The cast reunites for six (mostly) good movies, launched at warp speed. Kirk & Co. face some baddies (Khan, Khan's chest), capture some whales and meet a false God. At the end, though, their engine stalls.

BY DARREN FRANICH

PANAVISION

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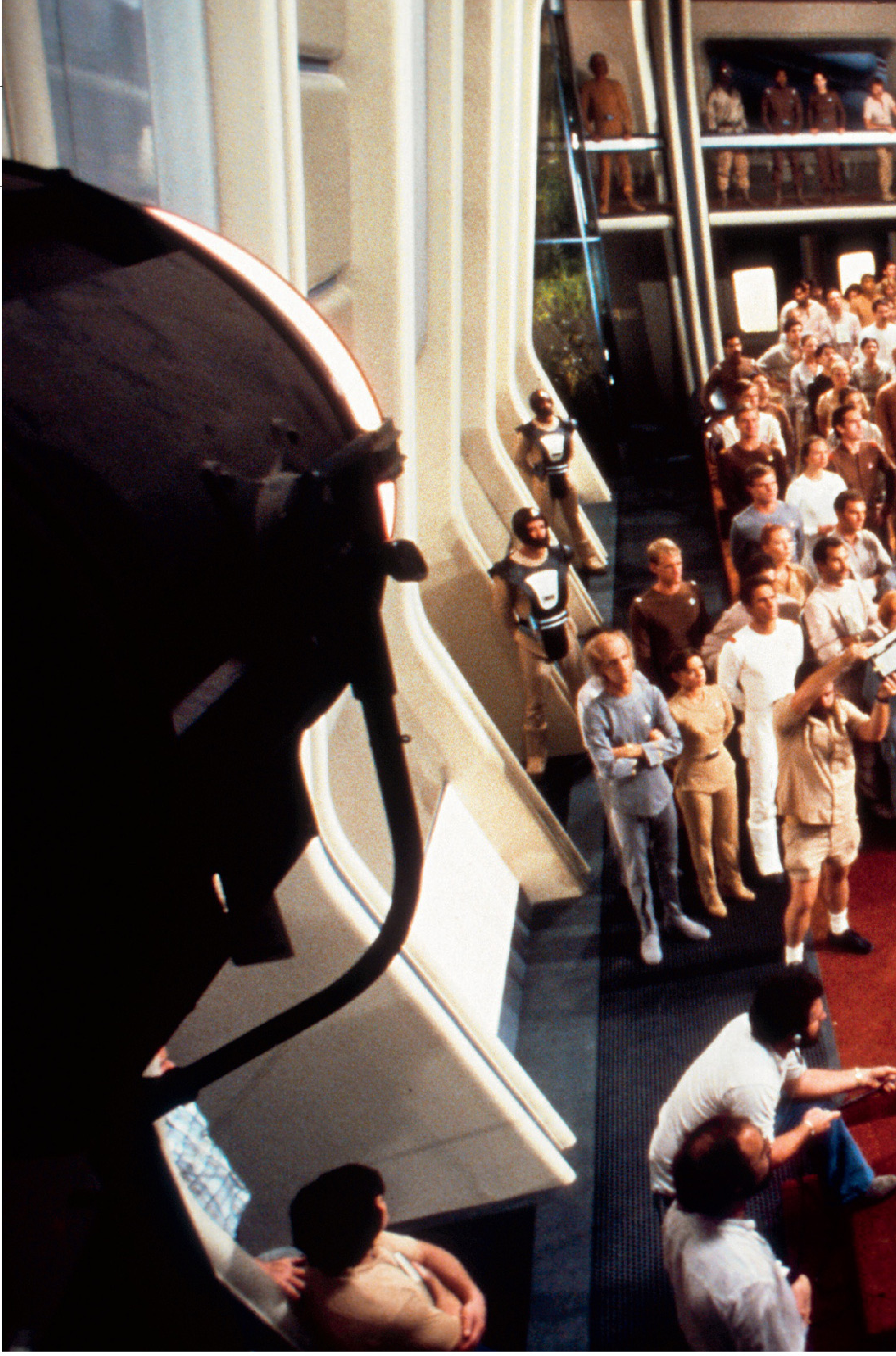
MR. SPOCK IN CHARGE Nimoy behind the camera for *The Voyage Home*. The actor helmed the third and fourth *Trek* films.



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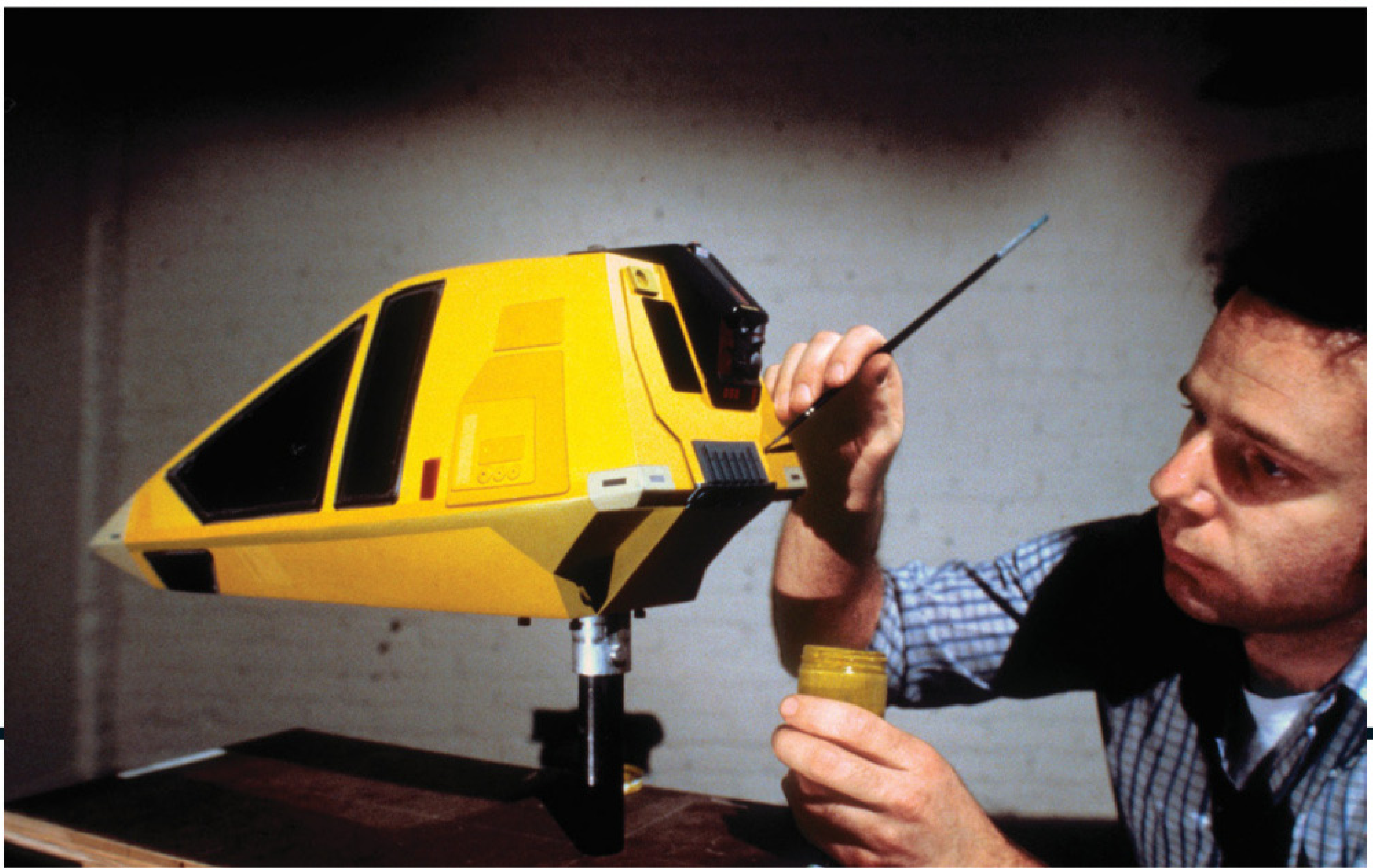
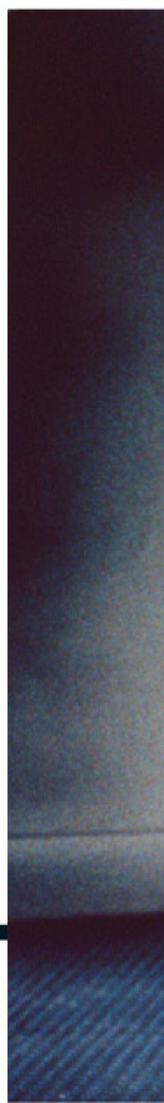
THE *ENTERPRISE*'S FIVE-YEAR MISSION ENDED WITH two years left to go. In 1969, "Turnabout Intruder" concluded the third season of *Star Trek*. It would be the last episode to air on NBC. And the kooky plot—Kirk swaps brains with a psycho ex-lover!—marked a low point for a series that was already struggling with declining ratings and a rough Friday 10 p.m. time slot.

But the end turned out to be just the beginning. *Trek* creator Gene Roddenberry spent the next few years struggling to depict the further voyages of the Starship *Enterprise*. First came an animated *Star Trek* spinoff, an endearingly cut-rate cartoon that aired in the early '70s. Then Paramount hired Roddenberry to craft a low-budget feature-film spinoff in the mid-'70s, which became *The God Thing*. After the film sank into development hell, Roddenberry tried adapting it into a TV sequel series. *Star Trek: Phase II* actually made it to preproduction and would have featured the entire original cast—with one rather glaring exception: Leonard Nimoy didn't want to play Mr. Spock, supposedly because of issues pertaining to royalties.

But then came *Star Wars* and *Close Encounters of the Third Kind*. Paramount canceled *Phase II* and converted the pilot-episode script into a big-budget feature film. Nimoy agreed to return, which meant the seven main *Trek* cast members were all





MORE MONEY, MORE CREWMATES Jumpsuited extras film a scene from *The Motion Picture* (above). **SPOCK DIRECTS KIRK** Nimoy confers with Shatner about a scene while shooting *The Search for Spock* (left). **BIG SCREEN, SMALL SHIP** A model for the "Worker Bee" cargo unit as seen in *The Motion Picture* gets a paint job (far left).

COMING HOME The *Enterprise* approaches Spacedock in *The Search for Spock* (right). **WRATHFUL BUNCH** Khan Noonien Singh (Ricardo Montalbán) and his nefarious cronies onboard the U.S.S. *Reliant* (far right). **AWAY MISSION** Commander Chekov and Captain Terrell investigate the wreck of the *Botany Bay* (below far right). **ALWAYS YOUR FRIEND** Spock bids farewell to Kirk in the emotional final act of *The Wrath of Khan* (below).

KLINGON

YAJBE'PUJWL'PU' NEH*

James Doohan improvised the first few words of Klingon, shouting gibberish from the deck of the Klingon spaceship in *Star Trek: The Motion Picture.* A few years later, for *Star Trek III: The Search for Spock*, linguist Marc Okrand was commissioned to build an actual language around the earlier movie's nonsense utterances. Okrand's *Klingon Dictionary* was published in 1985, followed by several more books and instructional tapes, and the language became the ultimate nerd shibboleth. For more than six years in the 2000s, Wikipedia's logo included a Klingon letter.

Most constructed languages (like Esperanto and Toki Pona) are devised to make communication clear and easy. (Even J.R.R. Tolkien's Elvish languages were influenced by the sounds and grammar of Finnish and Welsh.) Klingon is not. Many of its consonants, including various choking and spitting sounds, don't occur in English. Its sentences are constructed in object-verb-subject order. In addition, verbs evolve depending on whether the action described is being performed successfully.

It's a challenging language, to say the least. Klingon isn't especially useful for everyday conversations, since a lot of its several thousand words have to do with space warfare, and most of its colloquial phrases

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"Only weaklings do not understand" Klingon.

together again in *The Motion Picture* for the first time since 1969 (Koenig didn't voice Chekov in *The Animated Series*).

The first film is a mixed bag, but it established some interesting core tenets of the film series. Kirk, Spock and McCoy have all stepped back from active service at the beginning of *The Motion Picture*. Kirk is an admiral with a desk job. Spock has returned to his home planet, Vulcan, for monklike training. McCoy has retired, with the beard to prove it. They're all older. And in all six films featuring the original *Trek* cast, the aging process looms large.

It's especially true in *The Wrath of Khan*, which picks up a few years after *The Motion Picture*. Once again, Kirk starts off as an admiral with a job on Earth at Starfleet HQ. McCoy gives Kirk reading glasses for his birthday. It's a joke—although Kirk does need reading glasses. McCoy also gives his old friend advice. "Get back your command," warns McCoy, "before you really do grow old."

The Wrath of Khan is a direct sequel to the original series episode "Space Seed" and brings back the character Khan Noonien Singh, played once again by Ricardo Montalbán. Khan frequently refers to Kirk as "my old friend," but he's being sarcastic. Not so Mr. Spock, who bravely rescues the *Enterprise* but suffers a fatal dose of radiation poisoning. "I have been, and always shall be, your friend," says Spock, before he mumbles one last "Live long and prosper" and dies.

Friendship wasn't front and center in the original series. True, the *Enterprise* crewmates were adventurers, joined together on a common mission. And it was always clear that Spock respected Kirk and McCoy, but it was the respect of a coworker. But because the *Star Trek* films had to keep finding ways to bond these former crewmates together, the films also foregrounded the relationships between the main crew members. Throughout the six films starring the original cast, younger Starfleet officers are frequently

> "TEN YEARS OF MY LIFE SUDDENLY HAD BEEN SWEPT AWAY JUST AS THOUGH THEY HAD NEVER EXISTED. I KNEW IT WAS 1979, BUT IT SEEMED LIKE 1969 WAS JUST YESTERDAY"
>
> —WILLIAM SHATNER

are insults, like *Hab SoSlI' Quch* ("Your mother has a smooth forehead"). Words often have a dual meaning (*Qapla'* means both "good luck" and "success!").

Even so, the formal rigor of the language has attracted some artists: There's a Klingon-barking death-metal band called Stovokor, a Klingon opera (cowritten by Okrand) called *'u'*, and even Klingon editions of both *Hamlet* and *Much Ado About Nothing*. To quote one famous Klingon, High Chancellor Gorkon, "You have not experienced Shakespeare until you have read him in the original Klingon."

BY DOUGLAS WOLK

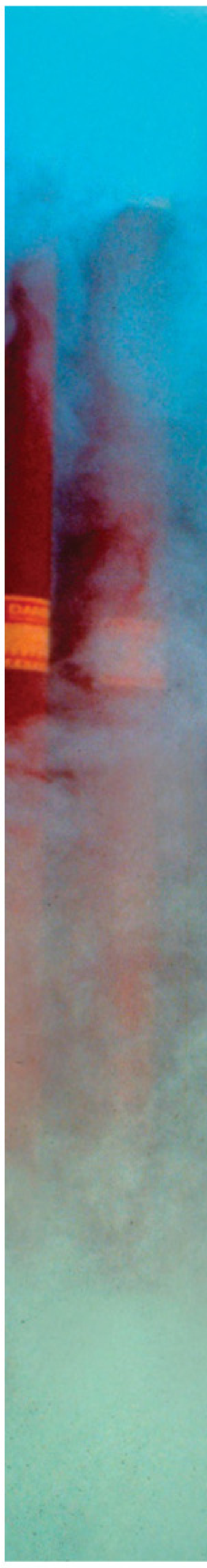
introduced: Kirk's protégé Will Decker in *The Motion Picture*, Spock's protégée Saavik in *The Wrath of Khan*, Spock's other protégée Valeris in *The Undiscovered Country*. But the primary focus is always on the *Enterprise* crew themselves, growing older together on their adventures.

That was especially true in *The Search for Spock*, when the remaining core six members of the *Enterprise* go rogue to rescue their pal. The third film reiterates that the crew is aging into obsolescence. When Nichelle Nichols's Uhura takes a job at a transporter station, she's paired with a young hotshot who dismisses her as "a 20-year space veteran…whose career is winding down."

But *Search for Spock* also counter-argues that the *Enterprise* crew is in top form. At one point they steal the *Enterprise* from Starfleet (it turns out that you need only a skeleton crew of five to run a Constitution-class starship, typically staffed by more than 400). And while *Search for Spock* finally destroys the original *Enterprise* once and for all, it also cements the central notion that the Kirk-Spock friendship is a bromance that transcends death. By the end of the film, Spock is resurrected. Kirk is so happy to see his old friend that he almost seems to forget that his own son died just a day before.

Behind the scenes, the films gave new opportunities to the main cast members. Leonard Nimoy directed *Search for Spock* and really left his mark with *The Voyage Home*, a softly comedic adventure with an environmentalist message. The generous Nimoy gave extra screen time to

GOING TO SAN FRANCISCO The *Enterprise* crew flies a captured Klingon Bird of Prey back to Starfleet Headquarters (and under the Golden Gate Bridge) in *The Voyage Home* (opposite). **LONELY PLANET** Sybok brings Kirk and friends to *The Final Frontier* (above, top). ***ENTERPRISE* REASSEMBLED** Reunited at the end of *The Search for Spock,* the crew shuttle together to take over the *Enterprise 1701-A.* (above). **A SINKING SPACESHIP** Nimoy directs the climax of *The Voyage Home* (left).



the supporting cast, so *The Voyage Home* features Walter Koenig's most-quoted Chekov-ism (when the former ensign asks a policeman where one can find "nuclear wessels"). It also features one of the most-quoted Scotty moments: when the engineer tries to activate a mid-'80s computer by saying "Hello, Computer" into the mouse.

> "THERE WAS A LOT OF LIFE AND DEATH GOING ON. IT WAS TIME TO LIGHTEN UP AND HAVE SOME FUN"
>
> —LEONARD NIMOY, ON *STAR TREK IV*

Nimoy was first and foremost an actor, but directing *The Voyage Home* gave him the opportunity to leave a real creative fingerprint on the *Star Trek* series. As he would later recount to authors Judith and Garfield Reeves-Stevens, his vision for the fourth *Star Trek* film was unusual: "No dying, no fist-fighting, no shooting, no photon torpedoes, no phaser blasts, no stereotypical 'bad guy.' I wanted people to really have a great time watching this film, to really sit back, lose themselves and enjoy it." It was a quieter *Star Trek*, more lighthearted, humane.

William Shatner got to direct a movie too, which unfortunately became *The Final Frontier*, a loopy misadventure to the far reaches of the cosmos. Curiously, it's the only film starring the original cast that doesn't make age a central concern.

CAPTAIN SULU No longer a navigator, Sulu in *The Undiscovered Country* is captain of his own ship, the *Excelsior* (left). **NEW GIRL** Kim Cattrall's Valeris, a protégée of Spock's—and a traitor to the Federation (below).

By the time *The Undiscovered Country* arrived in theaters, *Star Trek* was ascendant in popular culture. The wildly popular *Star Trek: The Next Generation* was in its fifth season, with blockbuster ratings. Plans were in place for a third live-action *Trek* TV series (later announced as *Deep Space Nine*, *Trek*'s take on space station politics). But the commercial failure of *The Final Frontier* made it clear that the original *Enterprise* crew could not sail the stars forever.

Appropriately, *The Undiscovered Country* is not just a farewell to the original cast. It is a farewell to one of the central symbolic ideas of Gene Roddenberry's original series. The villainous Klingons were always fan-favorite bad guys. While Roddenberry begged off any real-world parallels, the original screenwriter, Gene L. Coon, did not: The notion of a totalitarian military society identified the Klingons as a *Trek*-verse variation of the Soviet Union. So it makes sense that in a film released two years after the fall of the Berlin Wall, *The Undiscovered Country* sees the Federation opening diplomatic relations with the Klingon Empire, with the *Enterprise* struggling to prevent the disruption of peace talks. By the end of the film they've saved the galaxy—and, as reward, the crew is once again put out to pasture.

The seventh *Star Trek* film, *Generations*, awkwardly bridges the gap between the timeline of the original crew and that of *The Next Generation*, but it doesn't reunite the crew. Shatner's Kirk briefly shares the screen with Doohan's Scotty and Koenig's Chekov. They don't have much to do. (It was supposed to include Spock too, but Nimoy opted not to appear for what were little more than glorified cameos.)

A more moving farewell comes one movie previous, with those final bittersweet lines of *The Undiscovered Country*. Kirk is surrounded by his lifelong friends and crewmates. "This ship and her history will shortly become the care of another crew," he narrates proudly into the captain's log. "They will continue the voyages we have begun." The journey began with the original series. Through a miracle of fandom, the original crew got to finish that journey on the big screen.

BEST TO WORST

TREK IN CINEMA

In September 2021, just in time to commemorate the 55th anniversary of the airing of the very first *Star Trek* episode, the first four *Trek* films will arrive in even higher definition on 4k Blu-ray. Here's how *EW* reviewed them when they first screened.

①

THE WRATH OF KHAN 1982
Box Office *$78.9 million*

Plot After years in exile, Khan (Ricardo Montalbán) returns to kill Kirk.

***EW*'s Verdict** "If revenge is a dish best served cold, then this movie is one chilling feast."

②

THE VOYAGE HOME 1986
Box Office *$109.7 million*

Plot Kirk and crew return to the 1980s to save a pair of humpback whales from extinction.

***EW*'s Verdict** "Absurd premise but wildly entertaining."

③

STAR TREK: THE MOTION PICTURE 1979
Box Office *$82.3 million*

Plot Captain Kirk and the *Enterprise* defeat a massive alien cloud.

***EW*'s Verdict** "Tired story, and too many shots of actors gaping at special effects."

④

THE UNDISCOVERED COUNTRY 1991
Box Office *$74.9 million*

Plot Kirk and Dr. McCoy are framed and sentenced to a Klingon prison.

***EW*'s Verdict** "Pleasantly diverting, business-as-usual hokum."

⑤

THE SEARCH FOR SPOCK 1984
Box Office *$76.5 million*

Plot Kirk steals the *Enterprise* to rescue Spock.

***EW*'s Verdict** "Some nice touches—Sarek returns as Spock's dad—but the story bogs down on planet Vulcan."

⑥

THE FINAL FRONTIER 1989
Box Office *$52.2 million*

Plot A delusional Vulcan captures the *Enterprise.*

***EW*'s Verdict** "Kirk & Co. go knock, knock, knockin' on heaven's door as they search for God. Yup, God. Shatner directs—need we say more?"

Keeping Up with the Cardassians *(and all the other species)*

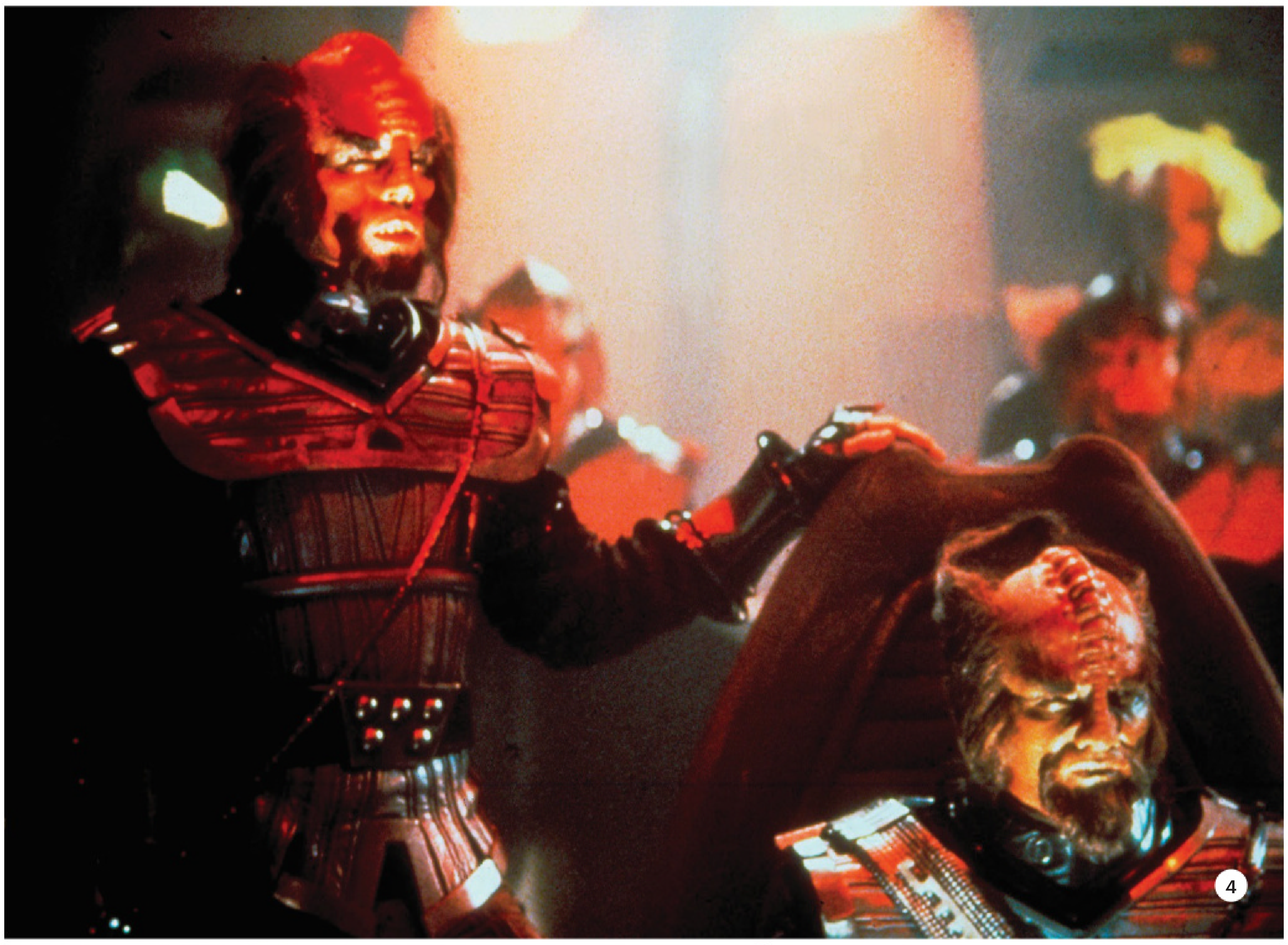
SOME OF THE EXTRATERRESTRIALS INTRODUCED IN *TOS* are genuinely alien: the rocklike Horta, the energy-based Medusans. Others are humanoid and often function as a commentary on some aspect of humanity. **BY DOUGLAS WOLK**

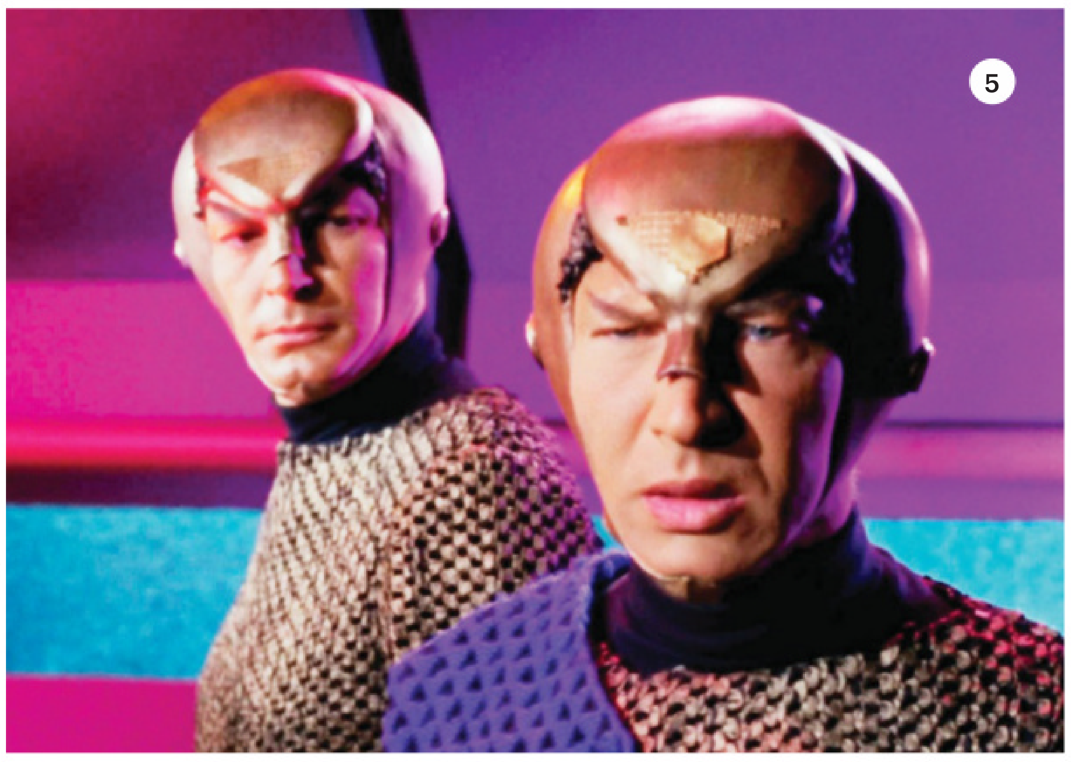
①
VULCANS
The series' first alien species, the Vulcans define themselves by their obsessive devotion to logic and reason. Yet they can be utterly overwhelmed by emotion: The chilly exterior that half-Vulcan Spock and his kin adopt isn't their nature but their defense against it.

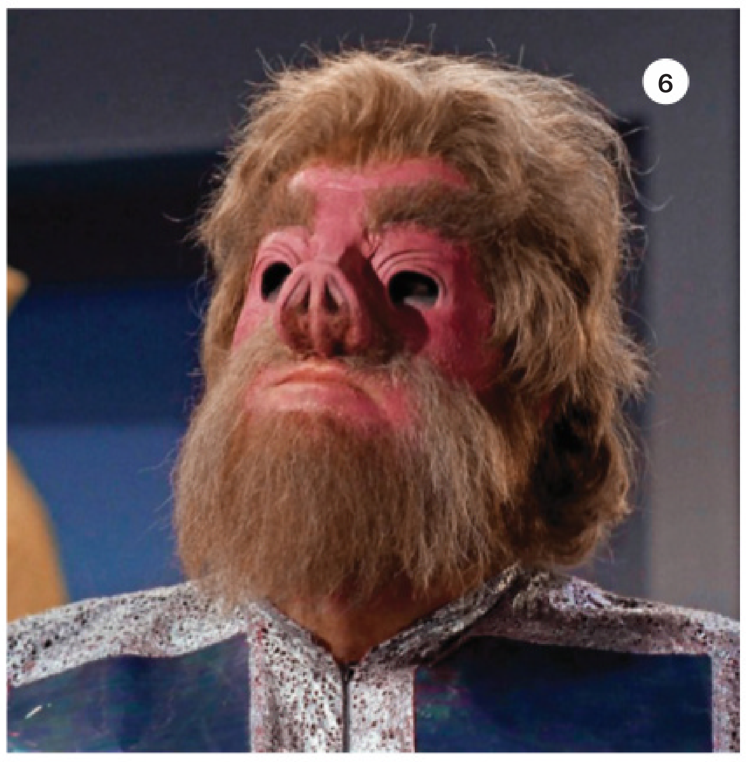
②
ANDORIANS
First seen in "Journey to Babel," the original-series episode that also introduced the Tellarites, the Andorians prominently feature antennae, blue skin and white hair. It wasn't until *Star Trek: Enterprise* that the history of the ice world Andoria's road to alliance with Earth was clarified.

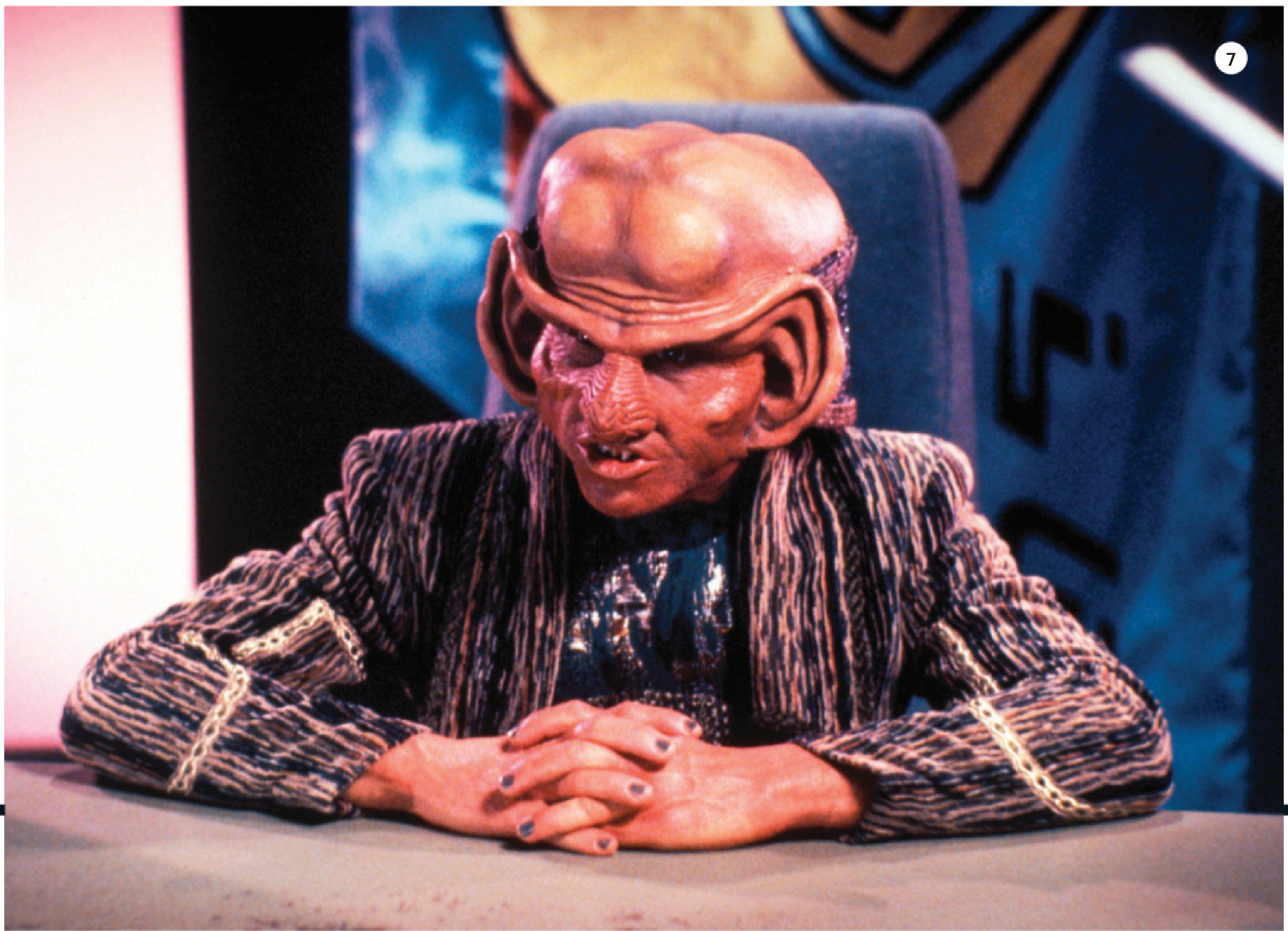
③
ORIONS
The Orion slave girl—green-skinned, barely dressed, gyrating—is the archetypal sexy alien, and one of them turns up (as an illusion) in *TOS*'s first pilot episode, "The Cage." (Male Orions weren't seen until the 1974 *TAS* episode "The Pirates of Orion.") *Enterprise* flipped the trope: It turns out Orion men are slaves to the women's pheromones.

④
KLINGONS
The belligerent, totalitarian Klingons were the original Cold War-era series' stand-in for the Soviet Union: an all-purpose enemy. They were redesigned for *Star Trek: The Motion Picture* with more prominent forehead ridges and fancier costumes and









continued to appear in movies and series, eventually evolving into Federation allies.

⑤

ROMULANS

The Roman Republic in outer space, the Romulans evolved from a splinter group of Vulcans who refused to suppress their emotions. Initially they looked Vulcanish, sporting pointed ears and eyebrows, but they were later redesigned with a facial ridge. Never quite as compelling as the Klingons, they've nonetheless been durable imperial adversaries for the Federation.

⑥

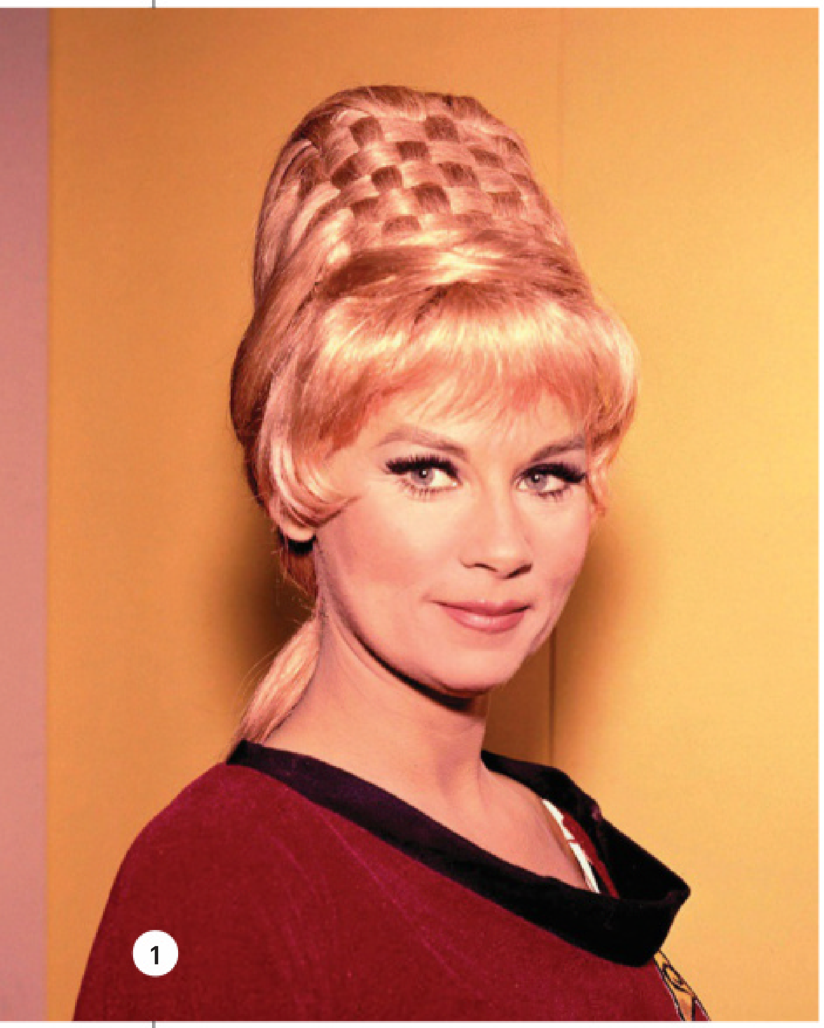
TELLARITES

The pig-snouted, argumentative Tellarites—among the cofounders of the Federation—were seen in only a few episodes of the original series but went on to play a recurring role in *Enterprise* and have popped up in a few movies. (No female Tellarites have yet been seen onscreen, although they appeared in the Star Trek Online game.)

⑦

AND BEYOND

Post-*TOS* incarnations of *Star Trek* have continued to introduce notable alien species—the ultra-capitalistic Ferengi (shown), expansionist Cardassians and hive-mind Borg in *The Next Generation*; the terrifying Breen in *Deep Space Nine*. *TNG*'s godlike Q might even be a relative of the aliens from *TOS*'s "The Squire of Gothos."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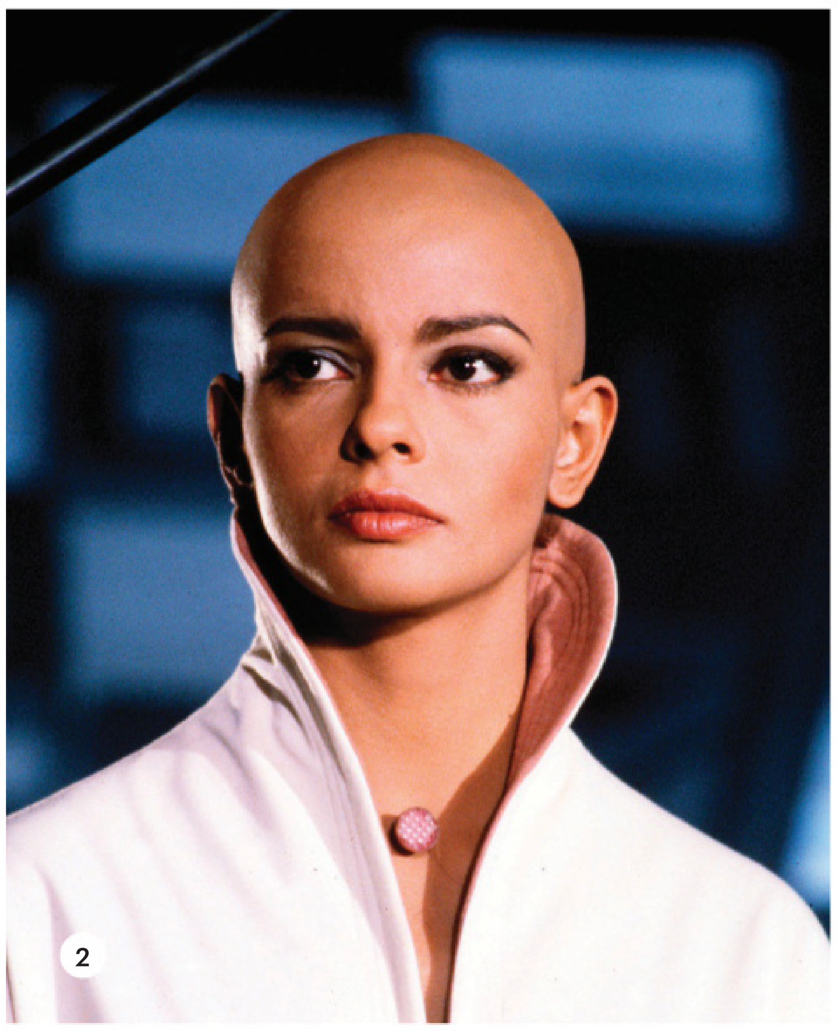
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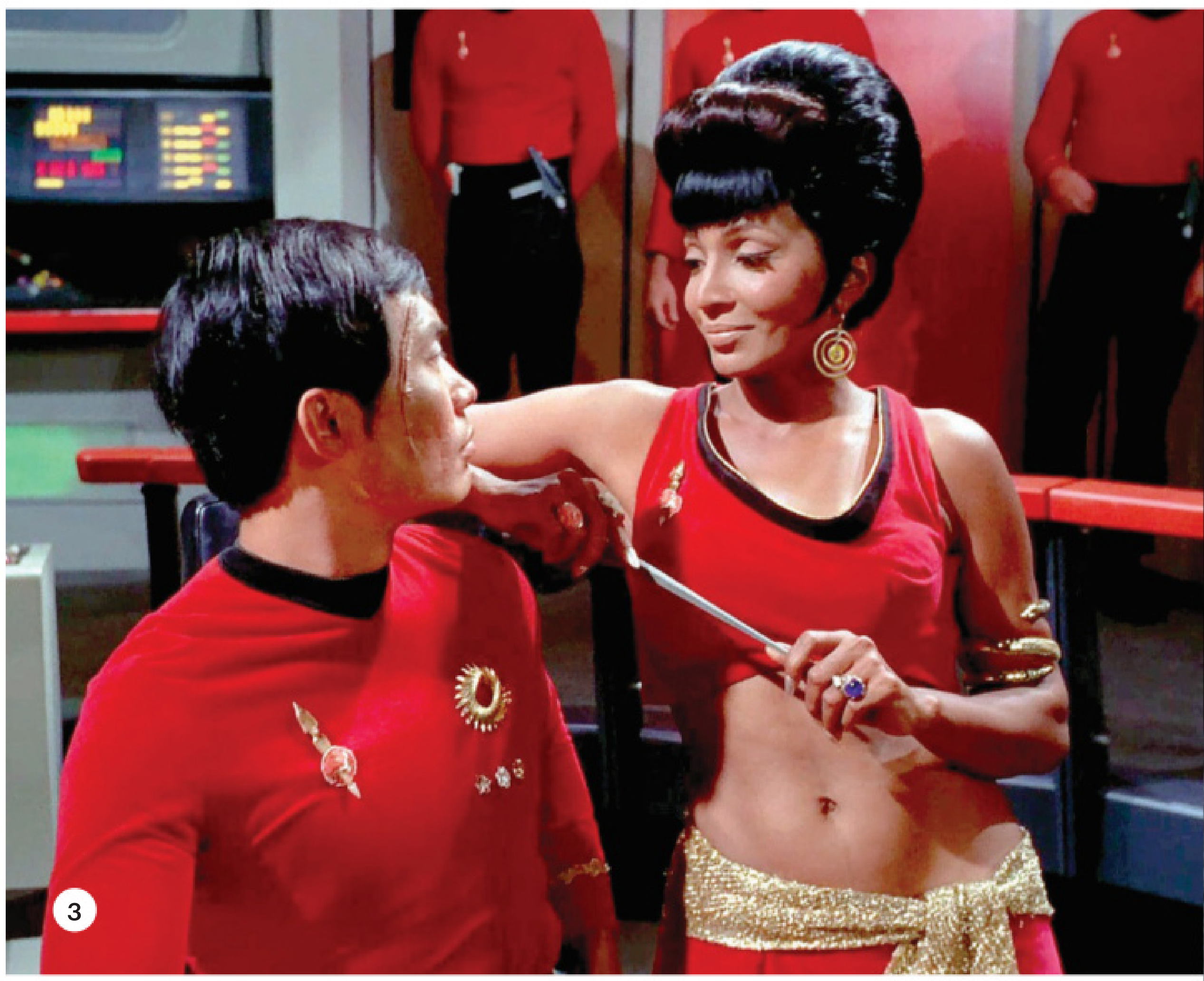
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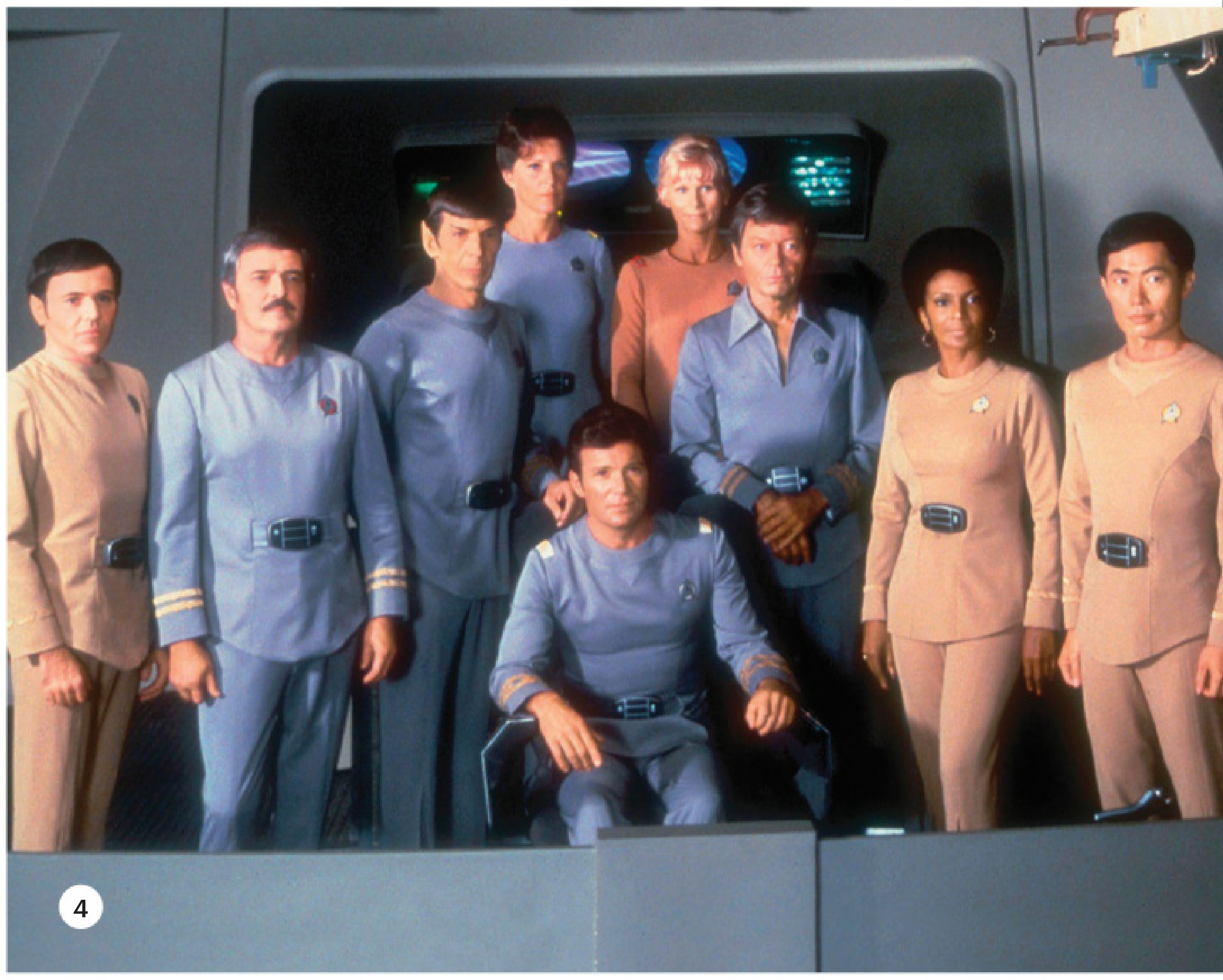
What's Next in Fashion

VELOUR TUNICS, BODY-HUGGING JUMPSUITS, MINISKIRTS: Give Starfleet a hand for dressing its officers in the wildest uniforms this side of the Swiss Guard. The original *Trek* reflects the influence of '60s style, with uniforms inspired by the pop-art era. When it hit the big screen, *Trek* style evolved in a less flashy, more militaristic direction. Blame it on Reagan. **BY DARREN FRANICH**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1

THE HAIR

Yeoman Janice Rand appeared in only eight episodes of *Trek*'s first season, but actress Grace Lee Whitney's beehive hairdo is one of the single most iconic visuals from the original series. Whitney returned in *Star Trek: The Motion Picture* as well as *The Voyage Home* and *The Undiscovered Country*—but, alas, sans beehive.

2

THE LACK OF HAIR

Some *Trek* aliens require hours of makeup and prosthetics. Not so the Deltans, who look exactly like humans, except . . . well, balder. It was big news when model Persis Khambatta went bald to play Ilia in *Star Trek: The Motion Picture*, establishing a sci-fi style later imitated by Sigourney Weaver and Charlize Theron in *Alien* and *Mad Max* sequels.

3

THE LOOK OF EVIL

Curiously, many of the *Enterprise*'s bitterest enemies model the sash. The Klingon and Romulan commanders wear gold and rouge polka-triangle'd shoulder sashes, respectively, while the Mirror Universe's *Enterprise* crew accentuate their uniforms with glittery accessories. Nichelle Nichols's Uhura sported a sparkly gold number.

4

GOING GRAY

Sometime before *The Motion Picture*, Starfleet must have banished all color from their ranks. The result: a sea of gray-beige jumpsuits and two-pieces. Uhura notably swapped her minidress for a look that suggests nothing so much as a hippie commune hosting a Navy-themed pajama party.

5

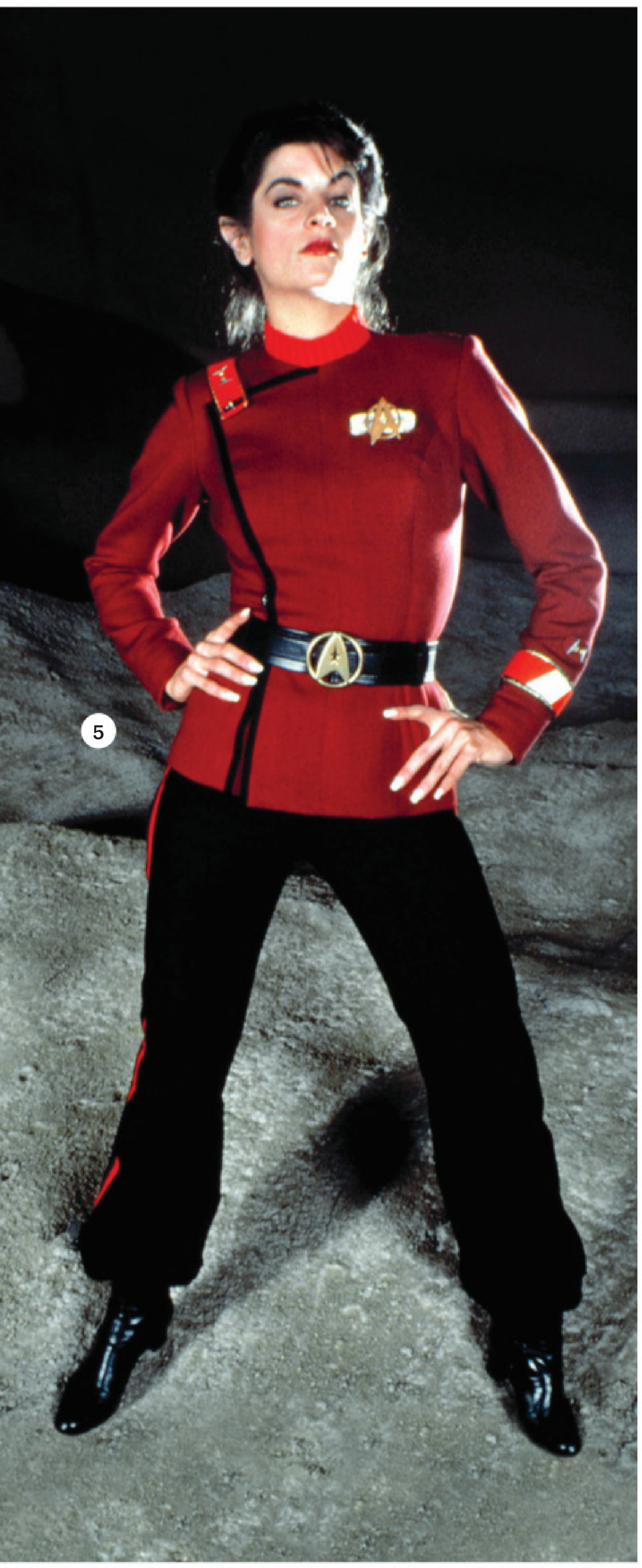
RED SCARE

Costume designer Robert Fletcher redesigned the *Trek* uniforms for *The Wrath of Khan*. Starfleet style was now gender-neutral, which meant everyone from Shatner to newcomer Kirstie Alley wore red-toned single-breasted jackets with a shoulder strap. At long last everyone was a redshirt.

6

***THE NEXT GENERATION* OF FASHION**

TNG reintroduced the color-coded jumpsuit (legend holds that the primary colors of *TOS* were selected to help the parent company sell trendy color TV sets). *TNG*'s initial spandex uniforms were so uncomfortable that the costumers redesigned them with wool. Deanna Troi, however, kept the cleavage-baring onesies.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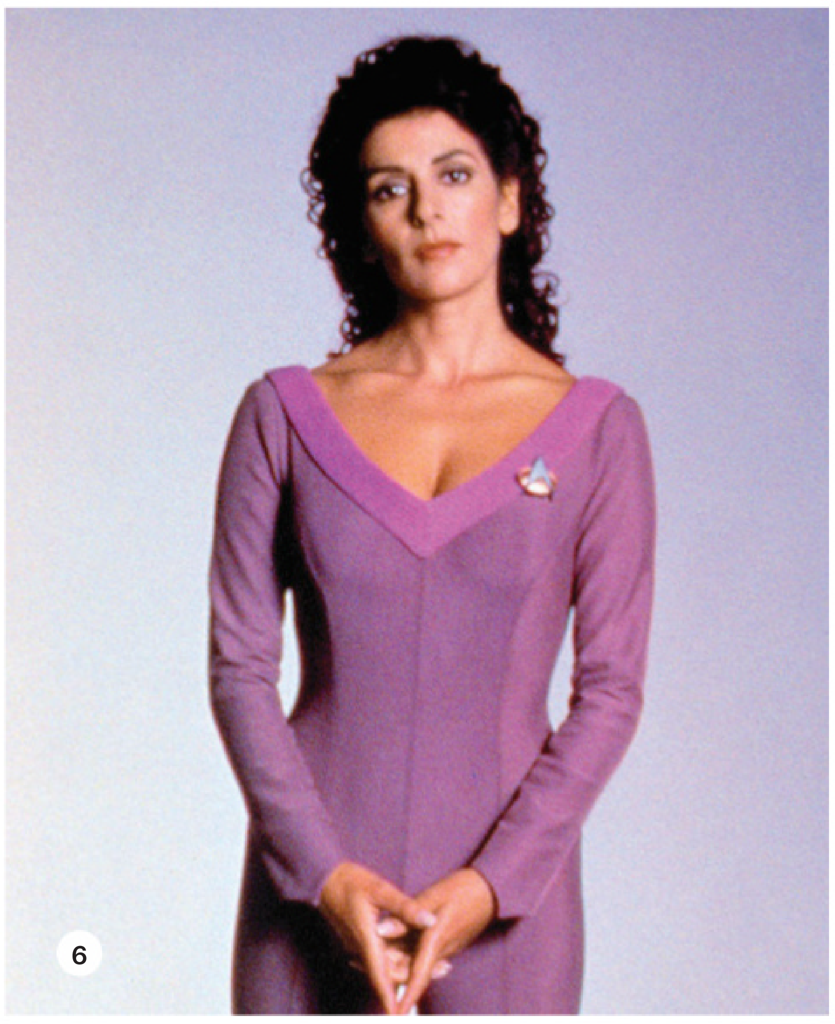
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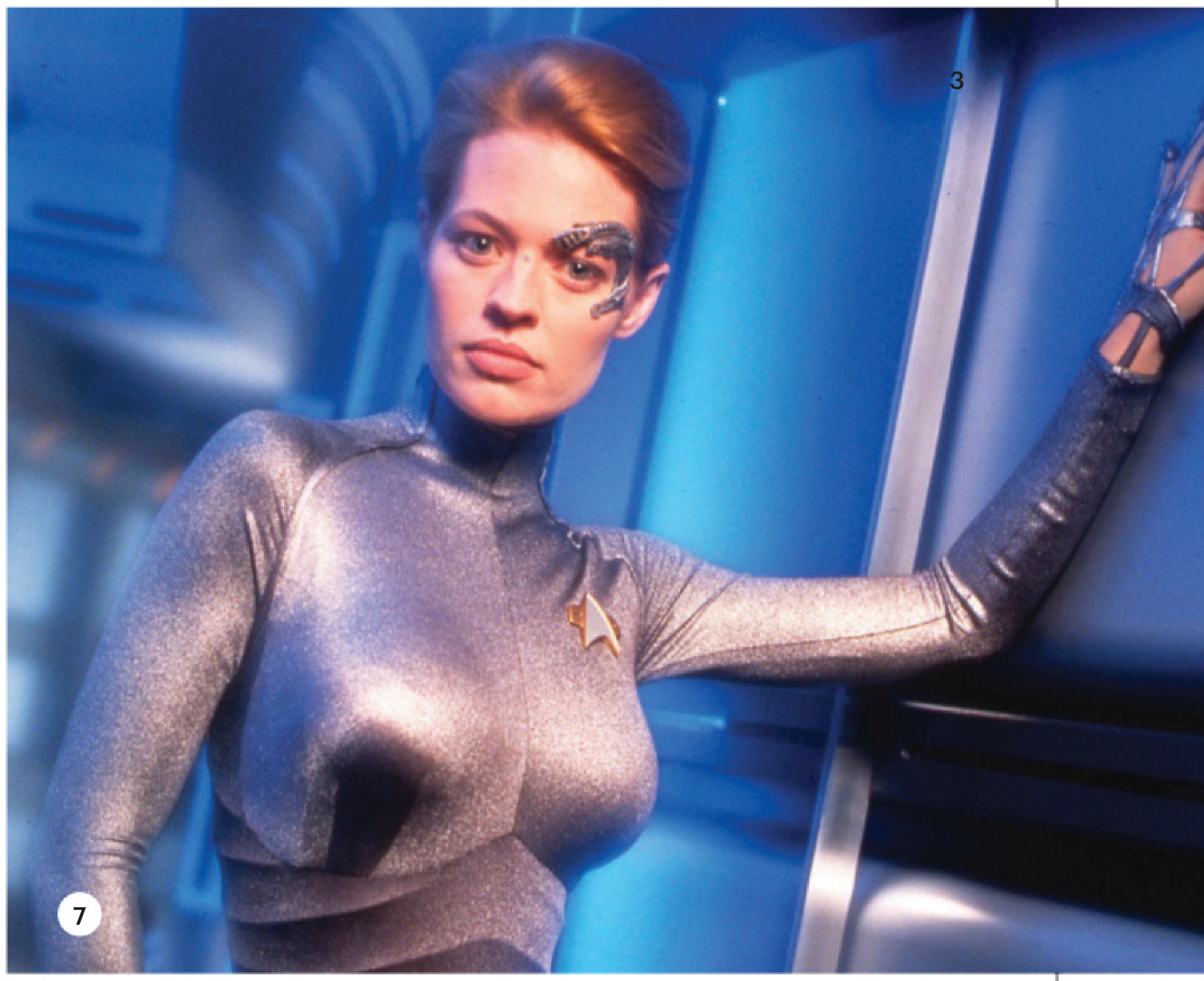
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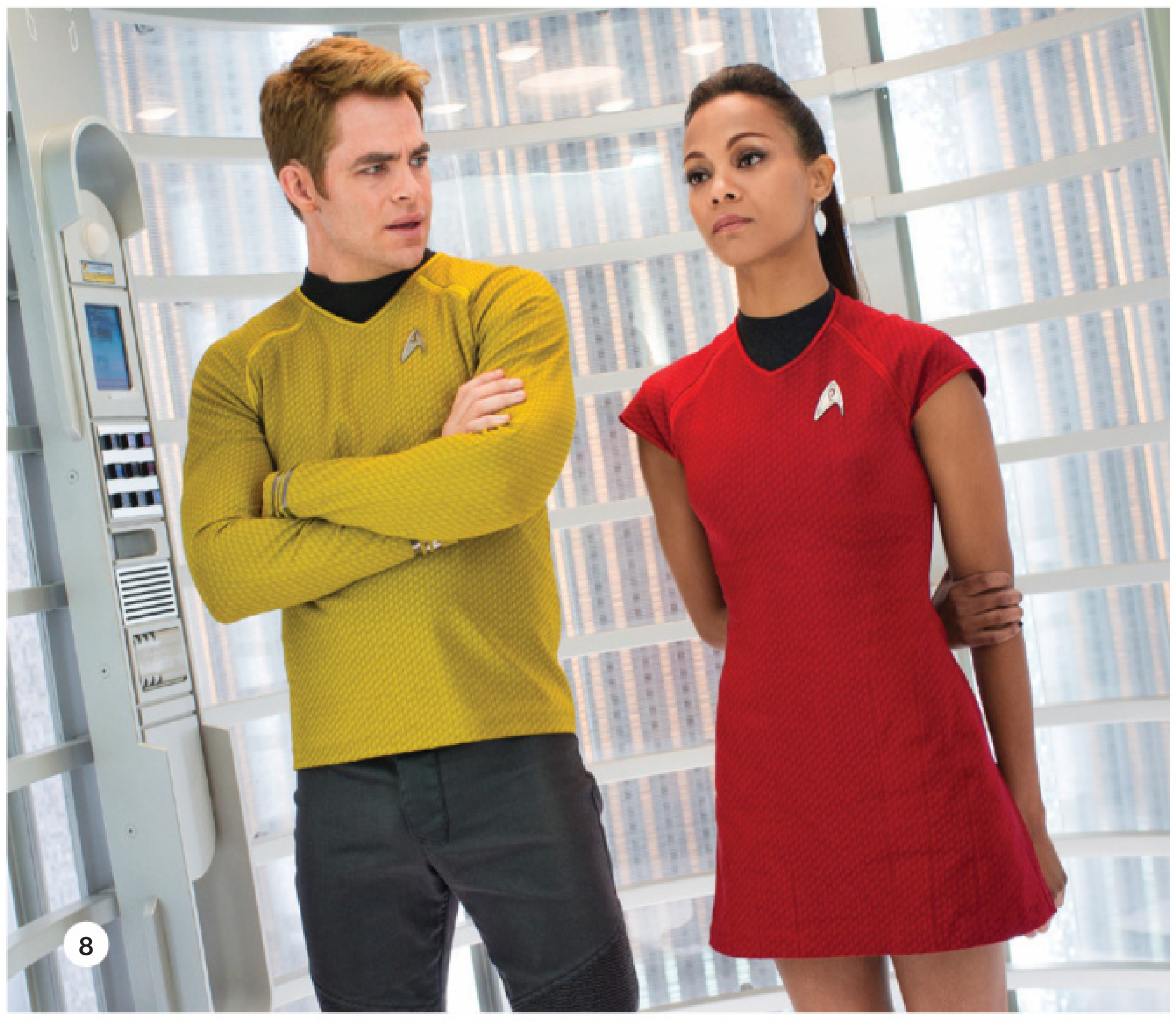
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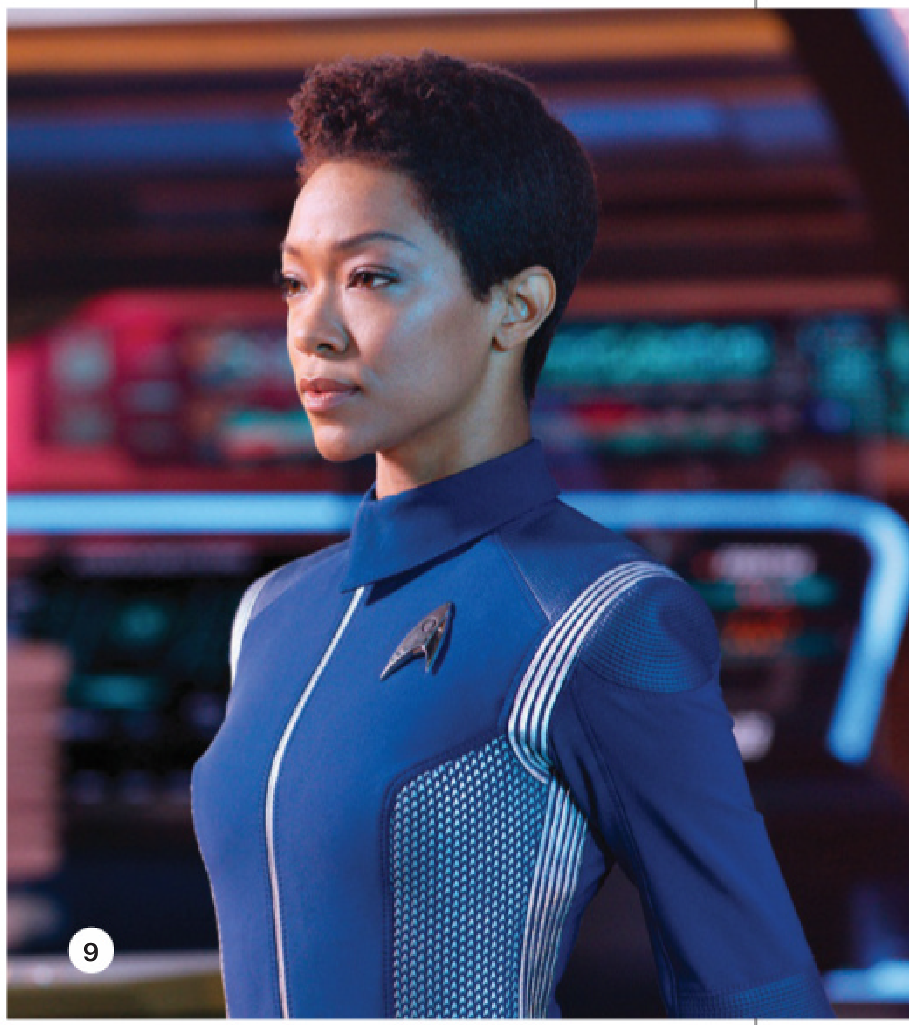
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⑦

CYBERSEX APPEAL

Speaking of onesies: When ratings slumped for struggling *Trek* spinoff *Voyager,* the producers sought to inject some new energy midway through its run. Jeri Ryan joined the cast as Borg beauty Seven of Nine. Her original silver jumpsuit featured a corset and 4-in. heels—exactly what a cyborg would wear.

⑧

VINTAGE, BACK IN STYLE

The 2009 *Trek* reboot re-creates the original series' fashion sense, right down to Uhura's minidress. Zoë Saldana's *Trek* uniform is actually even more revealing than its original design, lacking the sleeves worn by Nichols's Uhura. No beehive hairstyles in sight—yet.

⑨

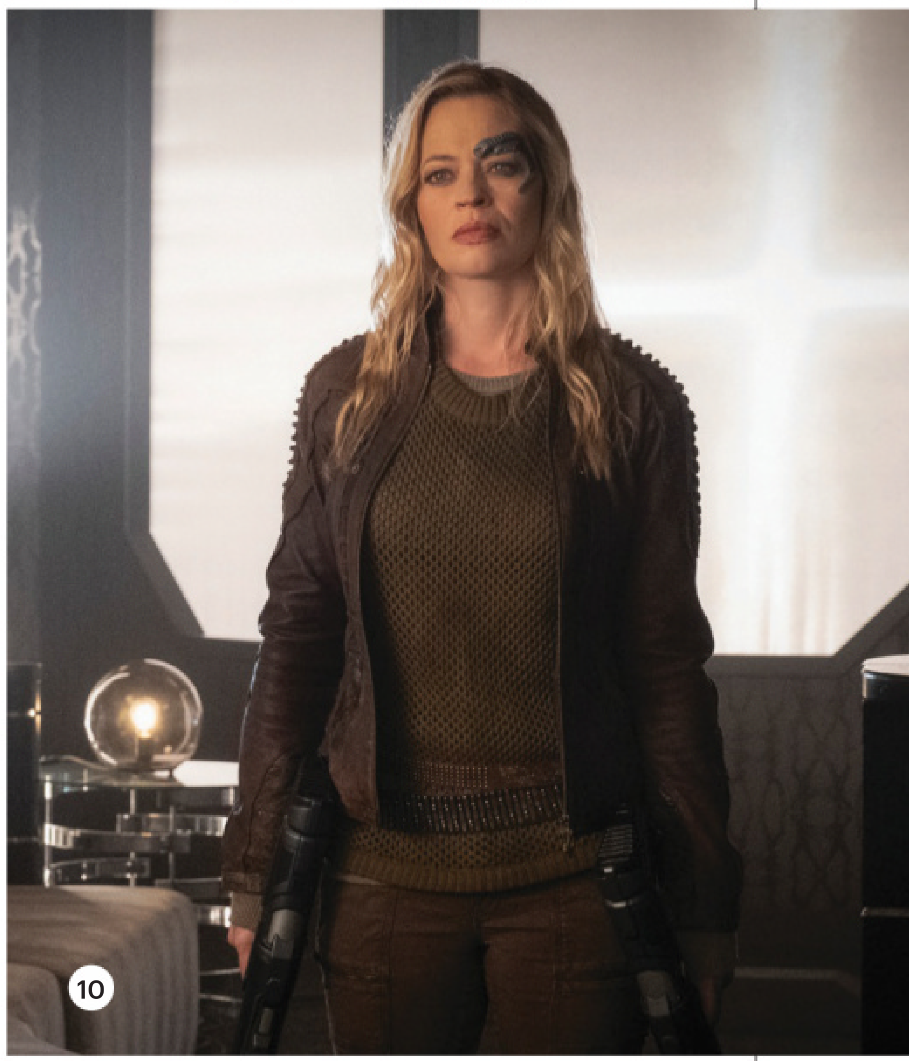
ALL BUTTONED UP

When CBS's *Discovery* hit the small screen in 2017, costume designer Gersha Phillips reworked the *Enterprise*'s uniforms to be more gender-neutral. Textural details added bling to the plain navy uniform, such as the Federation badge repeat and stripes around the shoulders.

⑩

A PERSONAL TOUCH

When Jean-Luc returned to the small screen in 2020's *Picard,* most of the events took place off a Federation starship, allowing costume designers to break away from uniforms and double down on cozy and comfortable sweaters, like those worn by Ryan's Seven of Nine.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The Second Generation

BORG CUBE

SCANNERS SHOW:

OVERALL LENGTH: 3,000 M

WARP 9.9 AND CAPABLE OF TRANS-WARP

GRAVIMETRIC TORPEDOES

100,000+ DRONES

OPERATIONAL AT 22% INTACT

ABILITIES:

SHARED CONSCIOUSNESS

HIGHLY ADAPTABLE

ACCELERATED REGENERATION

STATUS MONITOR

RECOGNIZED ENTITIES:

BORG QUEEN

LOCUTUS OF BORG

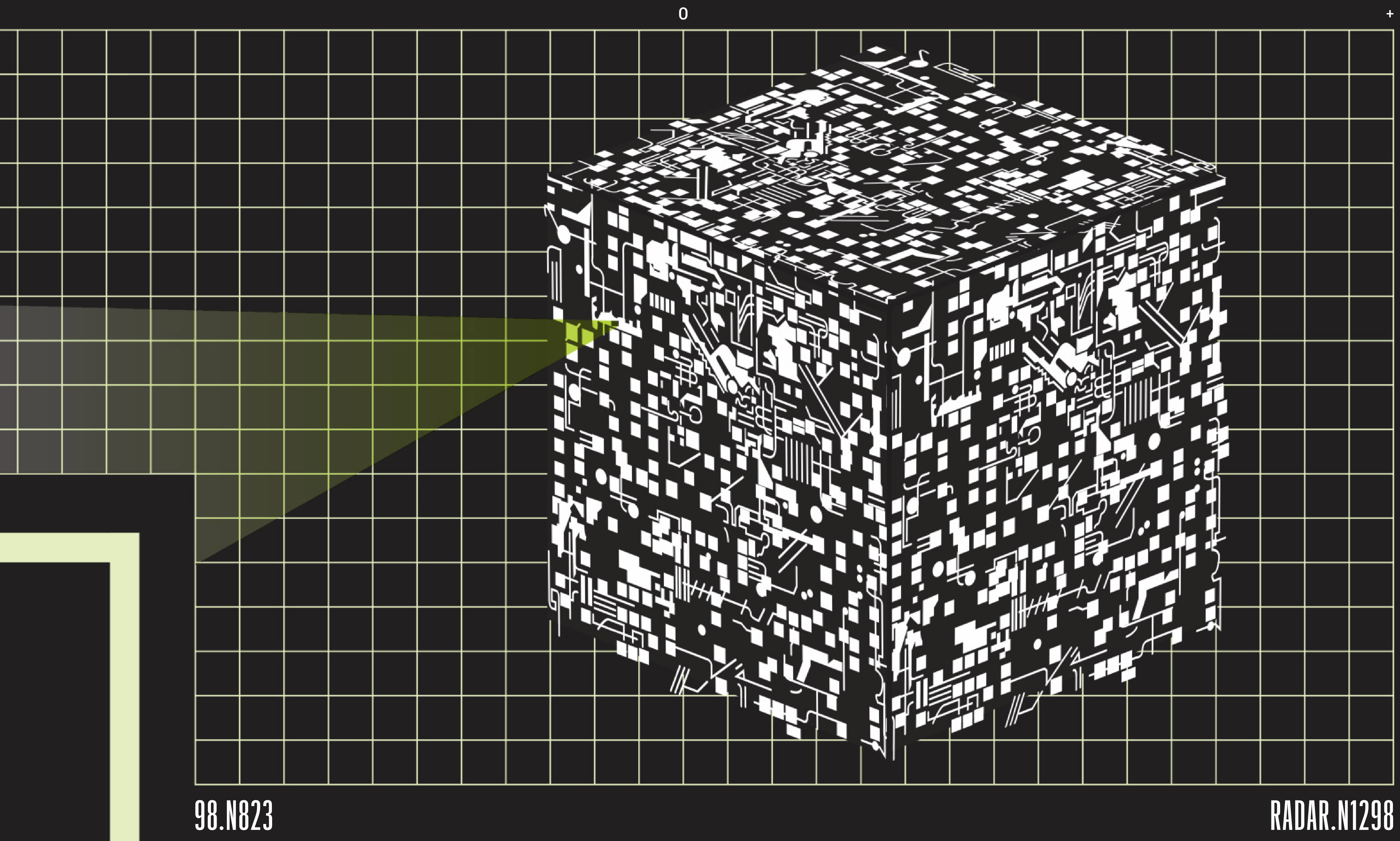
SEVEN OF NINE

THIRD OF FIVE

7 SEASONS / 178 EPS.	THE NEXT GENERATION
7 SEASONS / 176 EPS.	DEEP SPACE NINE
7 SEASONS / 172 EPS.	VOYAGER
4 SEASONS / 98 EPS.	ENTERPRISE
117 MIN.	GENERATIONS
113 MIN.	FIRST CONTACT
103 MIN.	INSURRECTION
116 MIN.	NEMESIS

SYSTEM STATUS

AGENDA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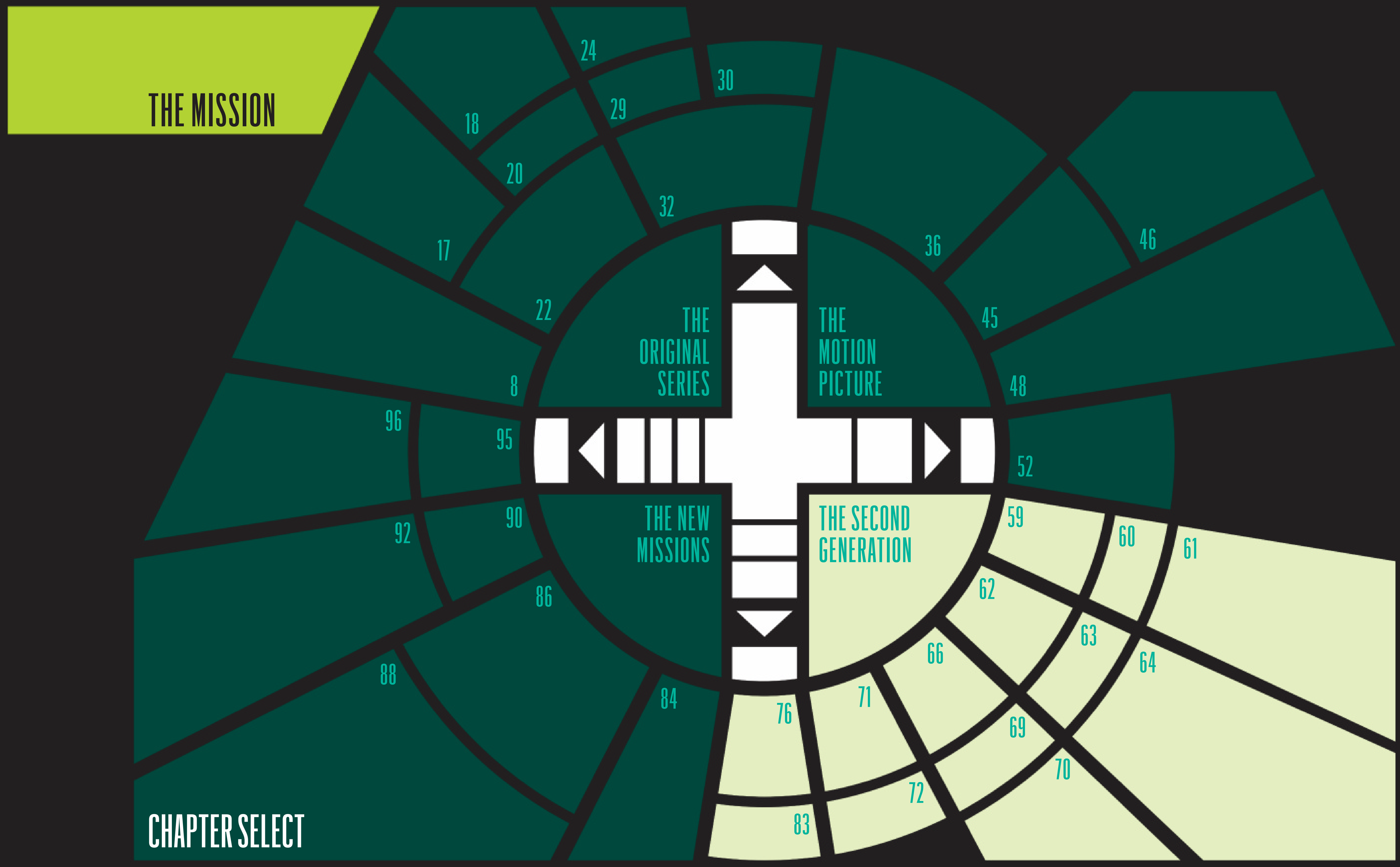
THE MISSION
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THE ORIGINAL SERIES
THE MOTION PICTURE
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THE NEW MISSIONS
THE SECOND GENERATION
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CHAPTER SELECT

THE NEW SQUAD For 15 years the *TNG* cast (shown here in *Star Trek: Nemesis*) were standard-bearers for the most fruitful period of the *Trek* franchise's history. Clockwise from top: Worf (Michael Dorn), William Riker (Jonathan Frakes), Jean-Luc Picard (Patrick Stewart), Geordi La Forge (LeVar Burton) and Data (Brent Spiner).

1987–1994

Next Gen: An Oral History

Roddenberry's *Trek* sequel kicked off a blistering 28-year mission: four movies, three more TV series and an explosion in first-run syndicated TV. Here's the genesis of the show that (re)started it all

BY ADAM B. VARY AND CHRIS NASHAWATY

“MAKE IT SO.” It’s such a stirring phrase, this favored command of Capt. Jean-Luc Picard of the Federation starship U.S.S. *Enterprise*. Patrick Stewart uttered it with his rich baritone countless times over the seven seasons of *The Next Generation*—to Riker, Data, Worf and Dr. Crusher; to Geordi, Troi, Tasha and young Wesley; and probably to a petulant Ferengi or two. And yet the first time Picard said those three rousing words, on Sept. 28, 1987, in the premiere episode, “Encounter at Farpoint,” it was to order the mundane task of setting his ship into a standard parking orbit. Of course, actually making that episode was anything but mundane.

THE CONCEPT

Gene Roddenberry’s first attempt to mount a new Trek *live-action series came a decade before* The Next Generation *but was shelved to make room for the big-budget movies. Paramount cranked out four* Trek *movies with the original cast but soon looked at moving ahead with what would become* TNG.

ROBERT H. JUSTMAN, *ORIGINAL SERIES* PRODUCER, SUPERVISING PRODUCER ON *TNG* In the mid-1980s, Paramount realized that they were making zillions of dollars on this old television show and if they had a new one, they could milk the cow again.

DOROTHY (D.C.) FONTANA, ORIGINAL SERIES WRITER, ASSOCIATE PRODUCER ON *TNG*, COWRITER OF “ENCOUNTER AT FARPOINT” Late 1986, Gene Roddenberry called me and said, “I’m interested in getting a new *Star Trek* series on the road.” New cast, new characters.

RICK BERMAN, SUPERVISING PRODUCER There were three reasons not to do it. One, this was a sequel, and sequels on television had never been successful. Two, it was science fiction, and in the 1980s science fiction was not successful. And three, it was going to be syndicated, not a network program. But my desire to get into the ranks of producers was strong enough that I agreed.

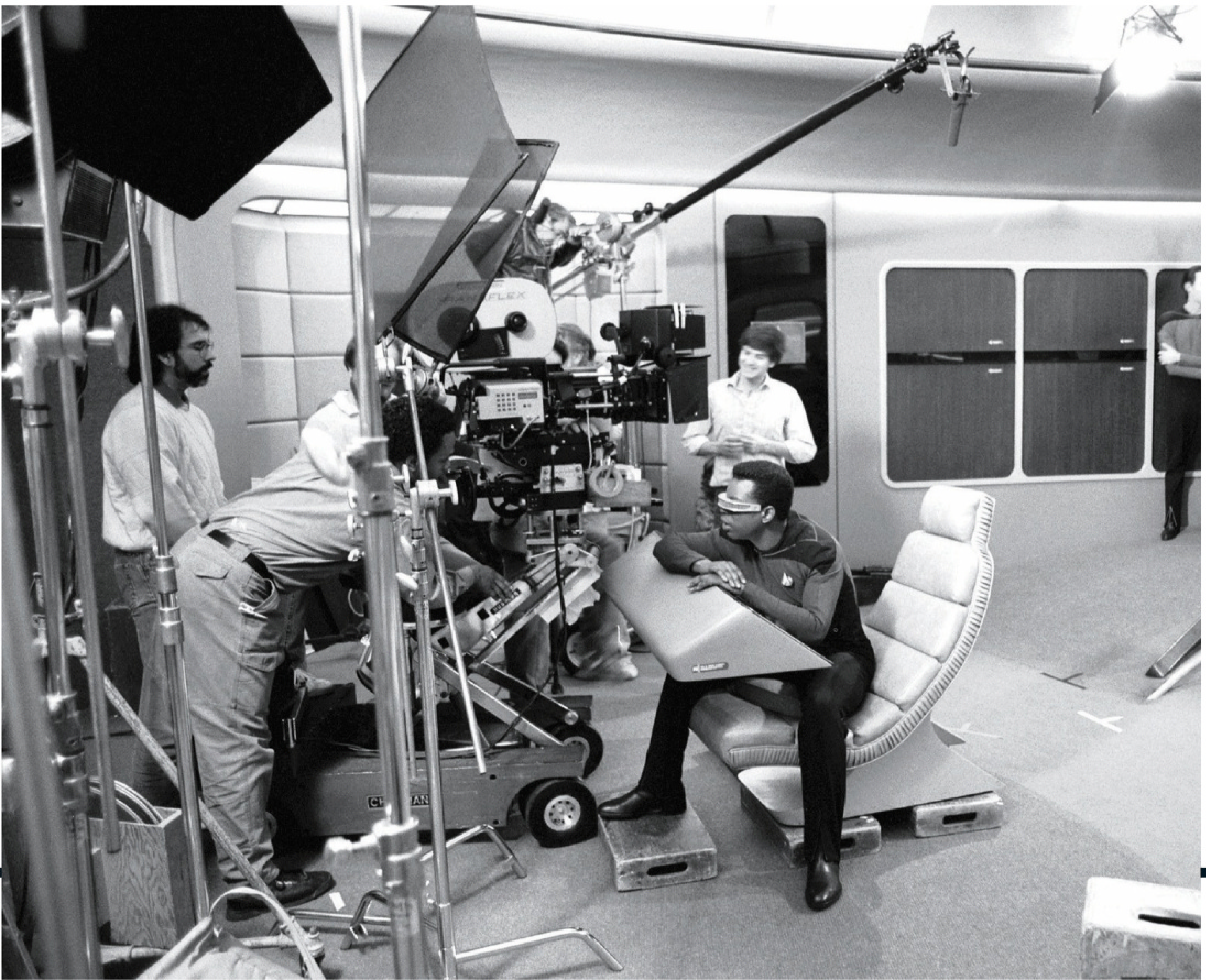
THE CAST

By Christmas 1986 the essentials for the new Trek *were settled. Fontana was hired to write the pilot, a mystery about a strange alien outpost called Farpoint Station. By late January, Fontana’s first draft was in, and Roddenberry assigned Justman and Berman the not-so-simple task of finding the new cast.*

DENISE CROSBY, LT. TASHA YAR I thought, “Oh no, come on, you’ve got to be kidding me. Who’s going to watch this?” I just thought it sounded so rinky-dink. But I thought, “Well, who am I to turn down work?” I originally read for Troi. What was a Betazoid? It just sounded so gobbledygook and weird.

FONTANA I objected to Troi having three breasts. I felt women have enough trouble with two. And how are you going to line them up? Vertically, horizontally?

CROSBY Marina [Sirtis] was reading for



TRANSFORMATIVE MOMENTS LeVar Burton, Wil Wheaton and Marina Sirtis visit Dorn in the makeup chair (above). **READY FOR HIS CLOSE-UP** Burton on the 1701-D *Enterprise*'s bridge set (left). **STARFLEET'S FINEST** Crosby departed after season 1, and Wheaton's role diminished steadily before his departure from the show as a regular during season 4. But their characters still loom large in *TNG* fandom—if just for Wheaton's ongoing series of iconic sweaters (far left).

Tasha. Somewhere, about the second or third audition, Gene Roddenberry had this idea: Let's just switch [who we were reading for] and see what happens.

LEVAR BURTON, LT. GEORDI LA FORGE Bob [Justman] and I had done a TV movie in the early '80s. I was such a fan of *Star Trek*, we sat around on the set, and I just pumped him for stories about Shatner and Nimoy. So I got a call from Bob saying they were mounting a new *Star Trek* series and would I be interested. My only question was, Is Gene involved?

JONATHAN FRAKES, CMDR. WILLIAM T. RIKER Gene wanted Riker to be like Gary Cooper—a Midwestern glint, no smiling, all about honor and duty. . . . As I watch those first-season shows, we're all a little stiff, but I'm particularly stiff.

BRENT SPINER, LT. COMMANDER DATA In the audition process there was the question of "Should we play this character like a machine, like a robot, or should we make him closer to being a person?" And we all agreed, finally, that it would be really tedious if I played him like a machine and a robot for seven years, if we went that long.

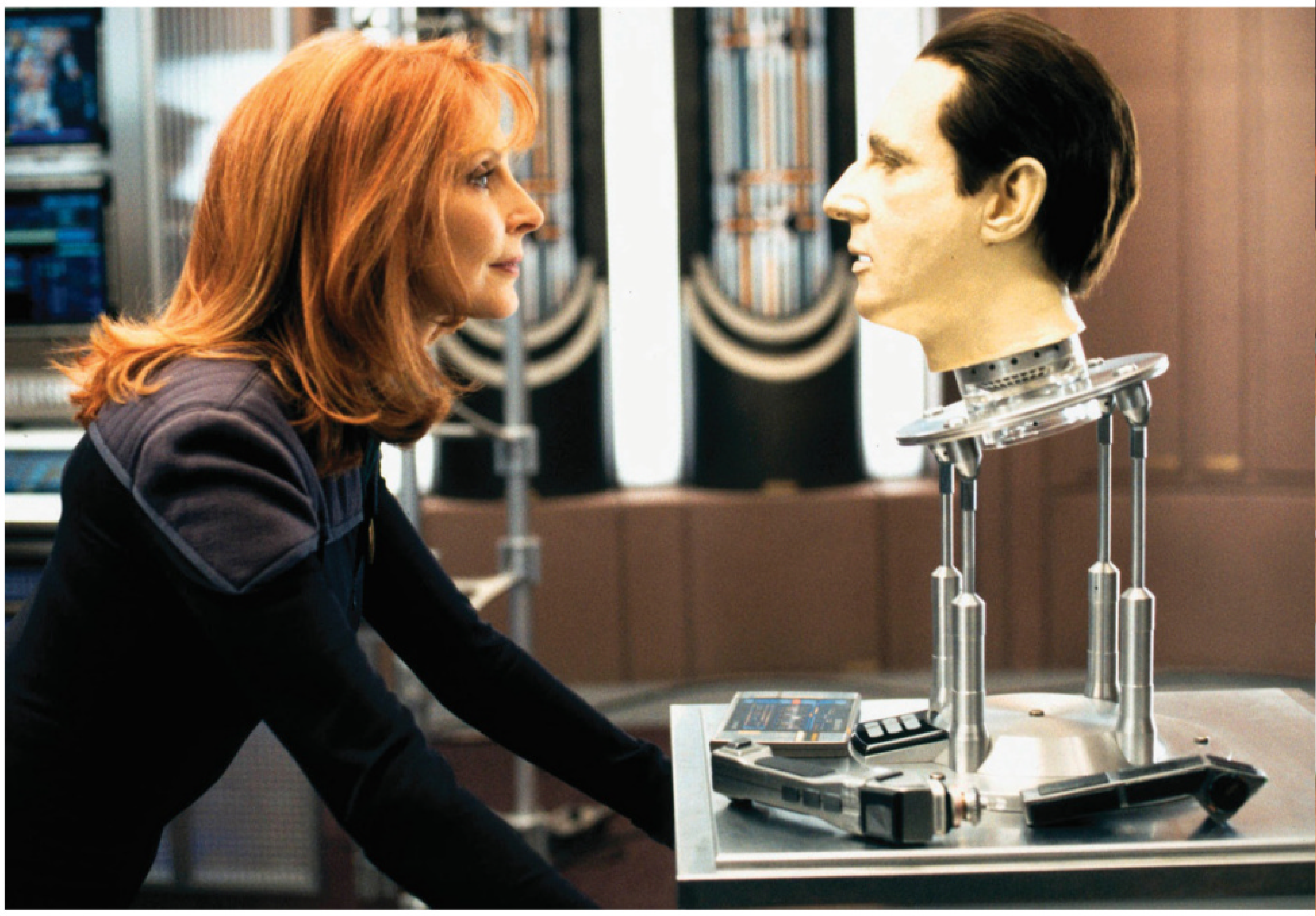
Michael Dorn, Gates McFadden and Wil Wheaton all easily landed their respective roles as Lt. Worf, Dr. Beverly Crusher and her son Wesley. Not surprisingly the hardest role to cast was the most important: Capt. Jean-Luc Picard.

FONTANA I was [for] Stephen Macht, who had a booming career at the time and was a very attractive man. He was more of a Kirk-type captain, more of a physical guy. Bob Justman was pumping for Patrick Stewart.

JUSTMAN I arranged for a meeting between him, Gene and myself at Gene's house. Patrick spent about 45 minutes talking with us. We saw him to the door and stood watching him drive away. Gene closed the door, turned to me, and said, "I won't have him."

BERMAN Gene thought he was a charming and delightful guy but said, "I'm not going to have a bald Englishman in his 40s become my new captain."

JUSTMAN We were in our office, and the last



LIEUTENANT COMMANDER ANDROID Spiner during a break in filming (top). **DOCTOR AND PATIENT** McFadden faces down Spiner, who did double duty as Data and his "brother" B-4 (above). **DECOR VALUES** The triple-chair bridge design emphasized *TNG*'s focus on interpersonal dynamics and late-Cold War diplomacy. And comfort, of course (right).

FLASH TO THE FUTURE

Some retired from the crew early, others stayed until the bitter end. We check in on the whereabouts of eight key cast members of *The Next Generation*.

PATRICK STEWART
JEAN-LUC PICARD

Stewart jumps nimbly between stage and screen. Known for his portrayal of Professor Xavier in the *X-Men* movies, he recently returned to *Star Trek* in 2020's *Picard*.

LEVAR BURTON
GEORDI LA FORGE

Burton—who won an Emmy for his role as Kunta Kinte on Roots and 12 more for hosting *Reading Rainbow*—is a busy TV producer and frequently guest-stars on television shows.

possible, viable candidate left the room, and there was a long silence. Gene heaved a heavy sigh, turned and faced us, and said, “All right, I’ll go with Patrick.” The day [Patrick] was to go up and meet the brass at Paramount, we had him affix his hairpiece. I looked at him, he looked at me, and I said, “Ahhh! Take it off, take it off!” It was just awful.

BERMAN The president of network television at the time, John Pike, was wise enough to say, “He’s your man, but have him lose the wig.”

PATRICK STEWART, CAPT. JEAN-LUC PICARD I really didn’t want this job. I was very clear about what to expect. *ST: TNG* was going to be an utter failure, and I would be on my way back to England within a few months. I could make some money for the first time in my life, get a suntan and go home.

THE SHOOT

The cast was set. The sets were built. Engage!

CROSBY When did I think this was going to fly? Once I got on the set and I saw the other actors. You had people like LeVar Burton and Wil Wheaton, [who was] probably the most famous because of *Stand by Me*. Then, of course, Patrick Stewart gets on board and you feel like the whole Shakespearean company has entered the room.

JOHN DE LANCIE, Q Gene came up to me after

JONATHAN FRAKES
WILLIAM RIKER

Frakes has become an in-demand director of features and episodic TV, with recent credits on *Hit the Floor*, *Agents of S.H.I.E.L.D.*, *NCIS: Los Angeles* and *Castle*.

MICHAEL DORN
WORF

Dorn lends his distinctive voice to the *Teenage Mutant Ninja Turtles* TV series and got to explore his comic side in *Ted 2* (2015). He is also, fittingly enough, an accomplished pilot.

BRENT SPINER
DATA

Spiner has become a mainstay on episodic television, with parts on *Robot Chicken*, *Ray Donovan* and *Star Wars Rebels*. And he appeared in the *Independence Day* movie sequel.

MARINA SIRTIS
DEANNA TROI

Sirtis appeared in the 2014 horror movie *Finders Keepers* and the 2015 conspiracy thriller *A Dark Reflection*. She made her London West End stage debut in 2019 in *Dark Sublime*.

DENISE CROSBY
TASHA YAR

Crosby had a recurring role on the Showtime series *Ray Donovan* and on AMC’s *The Walking Dead*, playing Mary, a member of a group of cannibals.

WIL WHEATON
WESLEY CRUSHER

Wheaton became a beloved series regular on the hit TV show *The Big Bang Theory*, playing a self-deprecating version of himself.

BIG BAD Alice Krige's Borg Queen (shown here tormenting Picard) was both seductive and malevolent (top). **NO. 1 DIRECTOR** Frakes confers with Dorn. The man behind Riker helmed *First Contact*, one of the best *Trek* films, and *Insurrection*, one of the worst (above).

about the third day of shooting. He said, "You have no idea what you've gotten yourself into." I said, "I don't know what you're talking about." He said, "You'll find out."

BURTON We hated our space suits. There were no pockets in them. As much as they call it a stretch fabric, spandex in that configuration doesn't give all that much. It hid nothing.

CROSBY None of us had ever done anything remotely like this. I remember we had to make-believe we see these weird creatures floating around, these amoeba-like things. The director had to describe this to us. We couldn't help but laugh.

THE SHOW

Perhaps the biggest unknown of all was how legions of Trekkies—entirely responsible for making a canceled NBC series into a global phenomenon—would take to a brand-new series.

BERMAN There were a lot of fans who were airing their feelings: "We don't want anybody taking the place of Kirk and Spock, and we don't want an English guy who's 10 years older than Kirk was to be the head of the ship."

JUSTMAN At the time we were shooting [the pilot], there was a *Star Trek* convention in the [San Fernando] Valley. I got permission to address the fans there. I said, "I want you to know that we haven't forgotten you. Please don't shoot us down without knowing what we're about to do. Don't prejudge us. Be patient and see what comes out; I think you're going to like it very, very much."

And, for the most part, they did. The first episode premiered to nearly 27 million viewers—a massive success for any series debut, let alone a syndicated sci-fi drama—and Paramount picked up The Next Generation *soon after for a second full season.*

STEWART I got a call from Justman. He said to me, "You're a hit." And I said, "How do you know?" And he said, "Let me put it to you this way: More people saw you act last night than have seen you in total in your entire career," which at that point was 27 years.

BURTON Genuine *Star Trek* fans are open-minded by nature. You can't embrace the philosophy of infinite diversity and respect for all life without having somewhat of an open mind.

CROSBY I had no idea at the time that this was going to be such a meaningful show.

FRAKES Unlike some shows, ours provided us, in some miraculous way, with lifelong friends. We've all stood up at each other's weddings and are godparents to each other's kids. I think that's part of the success of the show, that the actors liked each other as much as the characters did. And still do.

STEWART If the world were to end tonight and all I was remembered for was this show, I would be content with that.

MUST-WATCH EPISODES **1987-1994**

THE NEXT GENERATION

Roddenberry wanted his next captain to be "masculine, virile, [with] a lot of hair." He got cerebral, thoughtful and bald. Backed by an expansive and diverse crew, the *Enterprise* (NCC-1701-D) continued the wagon train to the stars, exploring new limits of the human condition. BY KEITH R.A. DECANDIDO

1

2

3

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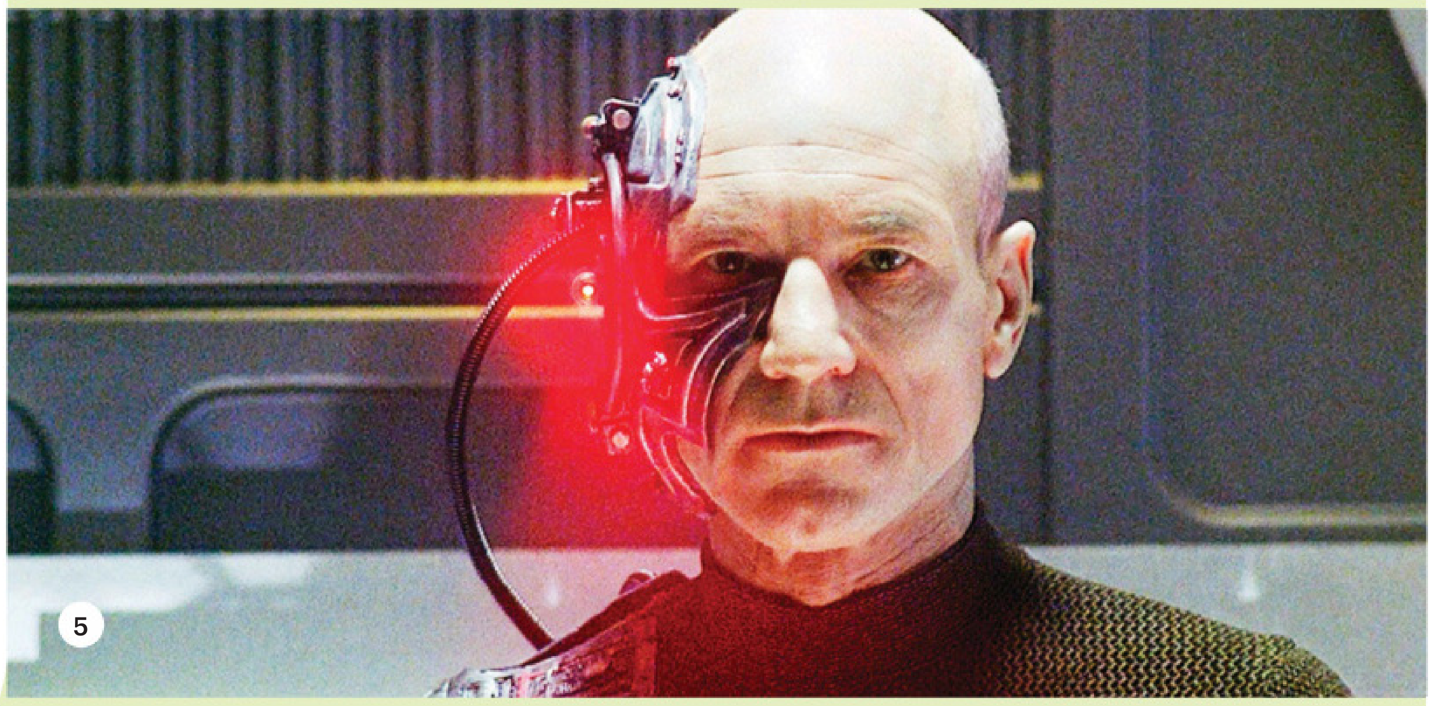

5

①

"REUNION"

The start of the powerful Klingon story arc that spanned *DS9*, its political intrigue costs the Empire a chancellor and costs Worf (Michael Dorn) the love of his life. At least he finally gets to take out a bad guy with a bat'leth.

②

"THE MEASURE OF A MAN"

Data is put on trial to determine his sentience. Bonus: Whoopi Goldberg's Guinan's brilliant discourse drawing parallels between Data's sentience and slavery.

③

"DARMOK"

Guest star Paul Winfield masterfully emotes through bulky prosthetics as the alien captain Dathon, who has both an impenetrable language and a bold mission.

④

"THE INNER LIGHT"

An alien probe gives Jean-Luc decades of a tranquil and happy life, as he wakes in the body of another species on a planet he has never seen. As the planet dies, Picard truly wakes only to discover he has been unconscious for just 25 minutes, and everyone he just met is long dead. Stewart's acting at its Shakespearean sharpest.

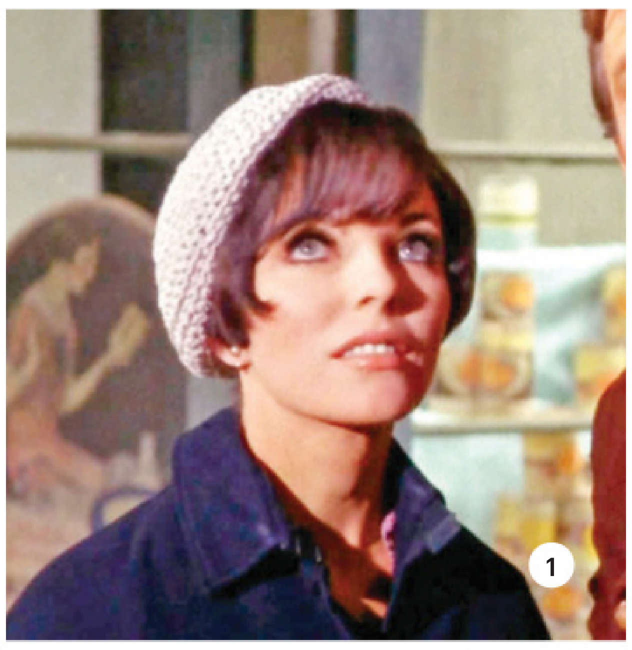
⑤

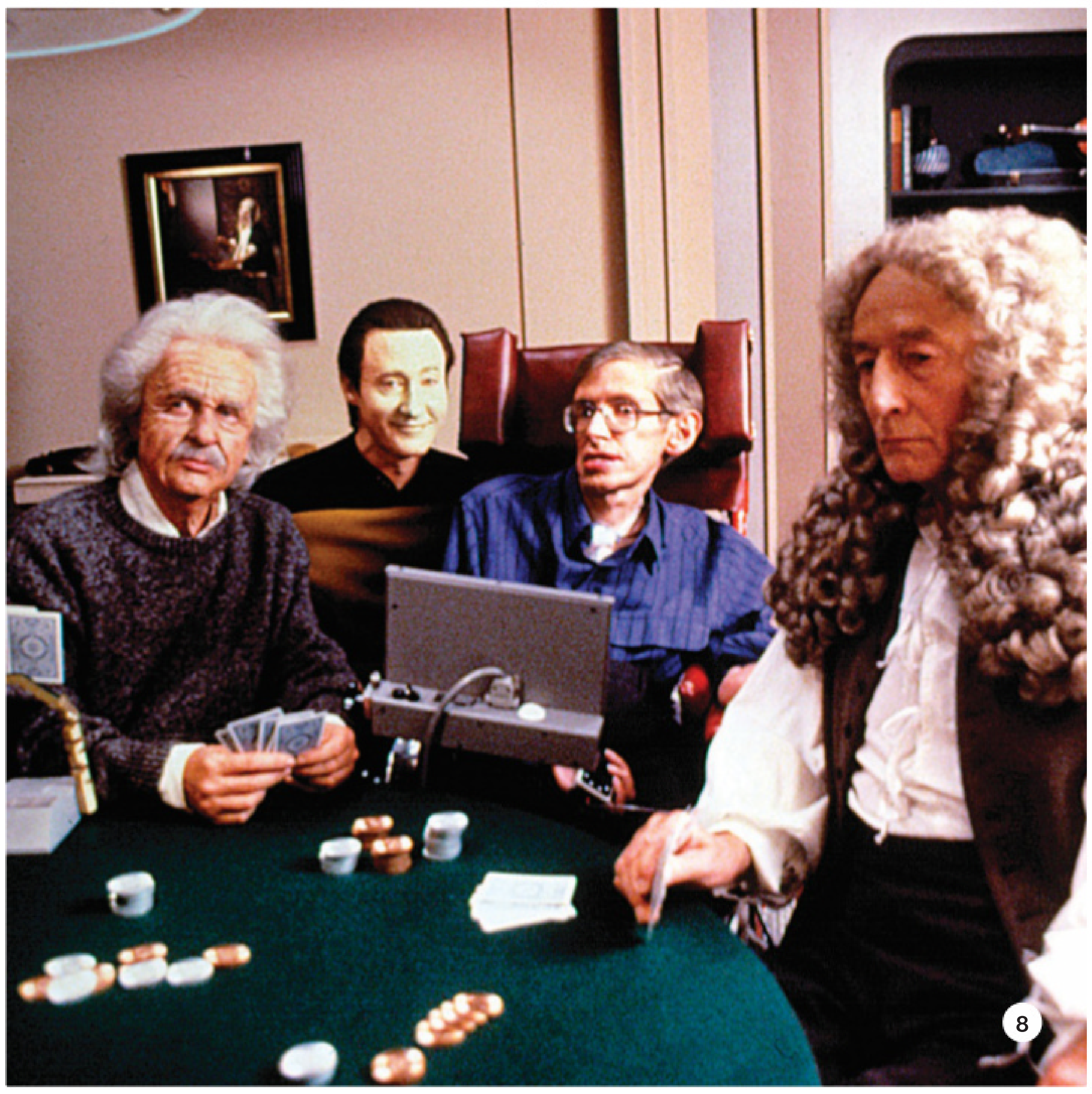
"THE BEST OF BOTH WORLDS"

The Borg abducts Picard, then assimilates him into the Borg consciousness to lead their troops into battle. Long before season-spanning cliff-hangers were a thing, the screen dramatically fades to black right after Riker orders: "Mr. Worf, fire!" Bonus points: Riker meets a woman he can't seduce.

Memorable Guest Stars

DURING ITS 55-YEAR RUN, *STAR TREK* FEATURED hundreds of diverse performers, from actual astronauts (Edward Michael Fincke, Mae Jemison, Terry Virts) and rock stars (Mick Fleetwood and Iggy Pop) to established actors like Whoopi Goldberg in recurring guest spots. Here are just some of the faces that stand out. **BY NANCY R. LAMBERT**





①
Dame Joan Collins
TOS "The City on the Edge of Forever"

②
Seth MacFarlane
Enterprise "The Forgotten" and "Affliction"

③
Famke Janssen
TNG "The Perfect Mate"

④
Whoopi Goldberg
TNG recurring guest

⑤
Dwayne "the Rock" Johnson
Voyager "Tsunkatse"

⑥
Virginia Madsen
Voyager "Unforgettable"

⑦
Iggy Pop
DS9 "The Magnificent Ferengi"

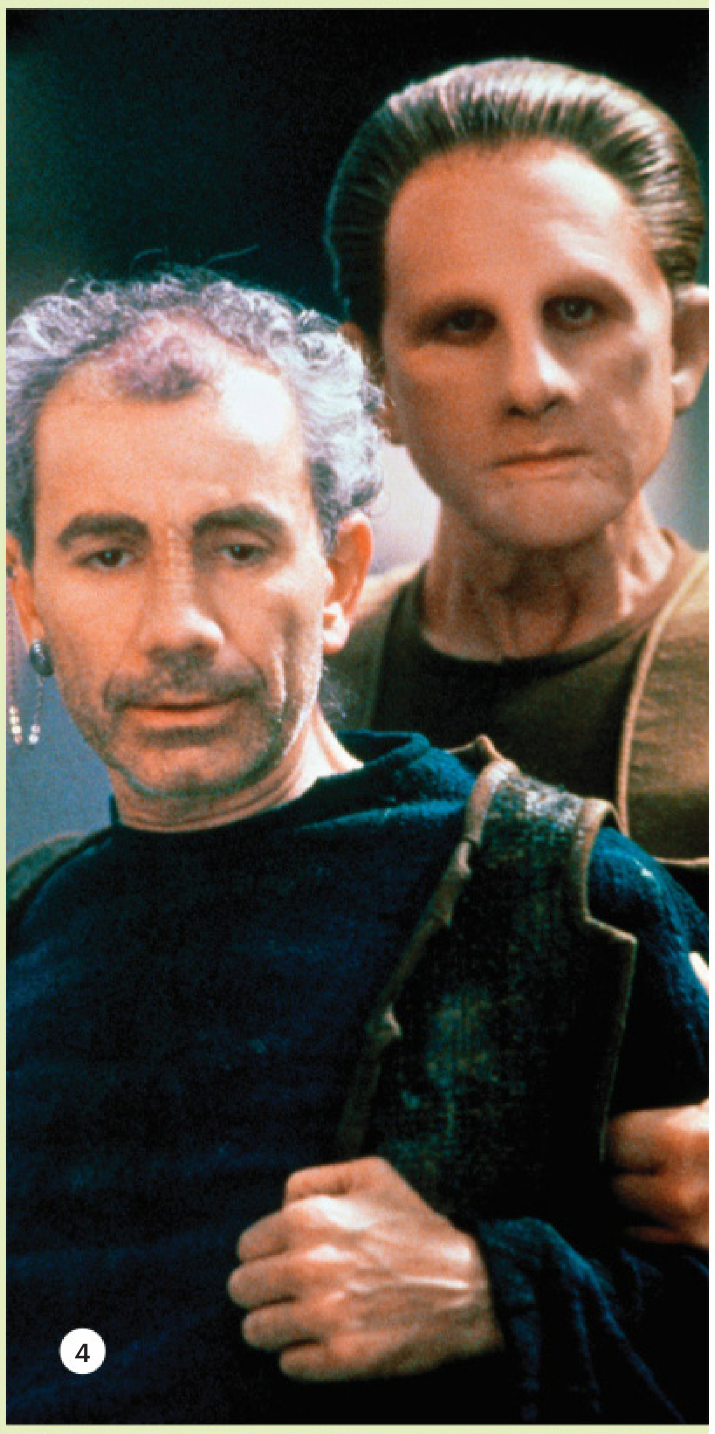
⑧
Stephen Hawking
TNG "Descent Part 1"—here with Jim Norton (Albert Einstein), Brent Spiner (Data) and John Neville (Isaac Newton)

⑨
Kirsten Dunst
TNG "Dark Page"

MUST-WATCH EPISODES 1993-1999

DEEP SPACE NINE

Benjamin Sisko (Avery Brooks) runs a space station rather than a ship, and its unique trials are presented as heavily serialized tales. Under Sisko's steady leadership, *DS9* evolves from a backwater station to one on the front lines of a devastating war. **BY KEITH R.A. DECANDIDO**



①

"IMPROBABLE CAUSE" & "THE DIE IS CAST"

What starts as an attack on the tailor shop of former Cardassian intelligence agent Garak (Andrew Robinson, left) turns into an attack on the Dominion.

---

②

"THE VISITOR"

Sisko is lost in a temporal displacement, and his son Jake (played at two ages by series regular Cirroc Lofton—left, with Brooks—and as an older man by Tony Todd) spends the rest of his life trying to fix the error.

---

③

"THE HOMECOMING," "THE CIRCLE" & "THE SIEGE"

The daring rescue of a Bajoran war hero by Kira Nerys (Nana Visitor, shown) leads to a high-stakes tale involving a coup on Bajor and subterfuge by the Cardassians in the first-ever *DS9* three-parter.

④

"DUET"

The ruthless head of a Cardassian labor camp at which hundreds of Bajorans perished arrives on the station. Kira confronts him as well as the demons of her past—as do fellow Bajorans like Kainon (left, played by Tony Rizzoli)—in this darkly disturbing episode with parallels to the Holocaust.

---

⑤

"IN THE PALE MOONLIGHT"

The Dominion Republic begins to score devastating victories against the Federation in their ongoing war. A desperate Sisko executes a plan to get the Romulans to join the war effort, involving Garak (shown), but piece by agonizing piece, he sacrifices his soul in order to preserve lives.

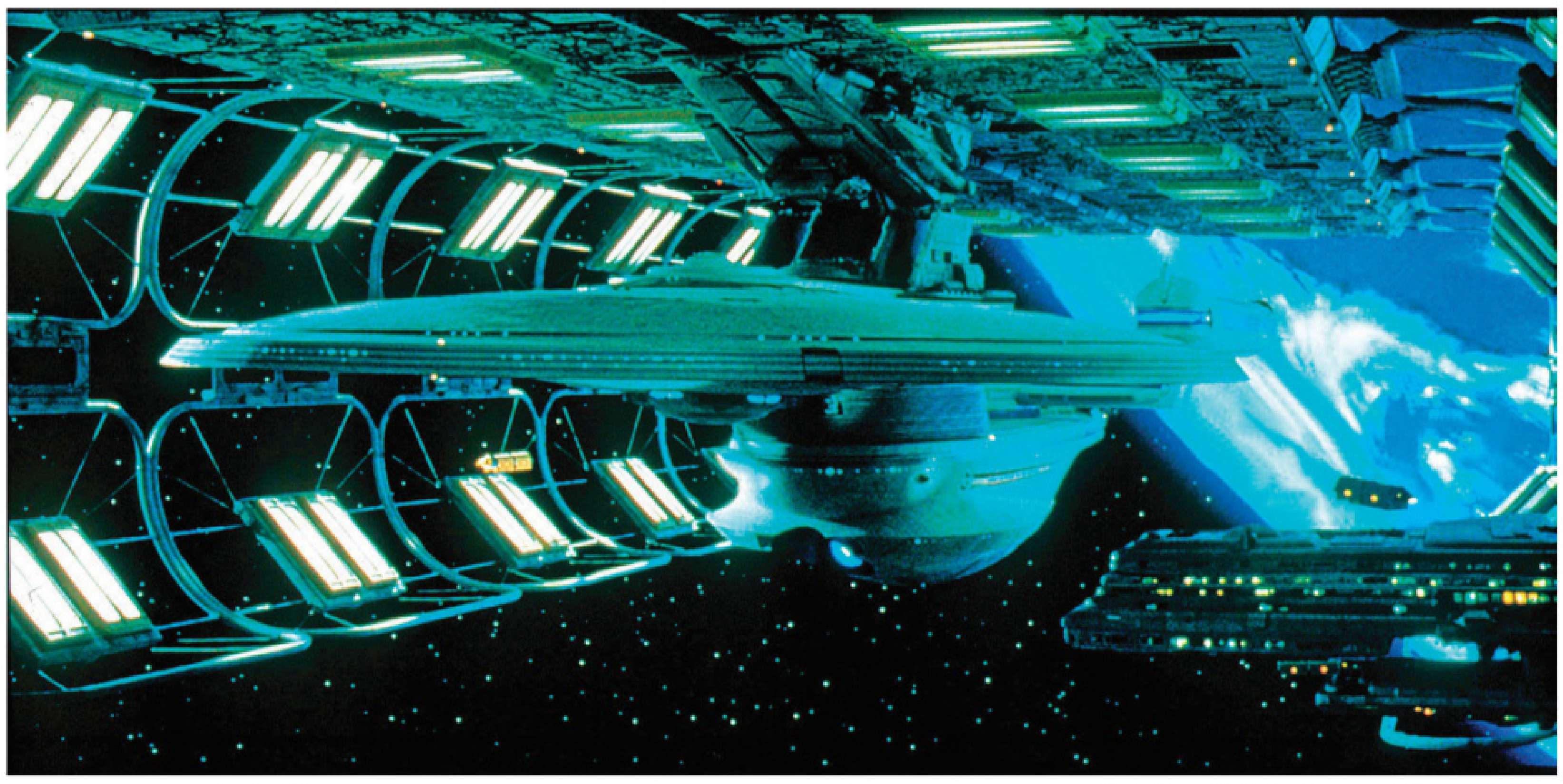
When Jean-Luc Met Kirk

FOR MONTHS LEADING UP TO THE RELEASE OF *GENERATIONS*, the fateful encounter between the two most iconic captains of the USS *Enterprise*—William Shatner's swashbuckling Kirk and Patrick Stewart's sly Picard—was hyped as a summit for the ages. BY CHRIS NASHAWATY

CAPTAINS COURAGEOUS Stewart and Shatner have a laugh on the set of *Generations* (above). **YESTERDAY'S *ENTERPRISE*** The *Enterprise-B*, seen briefly in *Generations*, was captained by Cameron from *Ferris Bueller's Day Off* (above right). **ONE LAST TIME** Kirk's climactic scene is a fistfight with Dr. Soran—an appropriate send-off for the man who fought the Gorn (below right).

FIVE YEARS BEFORE THE CURTAIN CLOSED ON THE 20th century, the 23rd briefly met the 24th in *Star Trek: Generations*. And it didn't disappoint.

Generations, the seventh installment in Paramount's lucrative motion-picture franchise, hit theaters on Nov. 18, 1994. The



$35 million crossover film marked a historic but bittersweet passing of the torch on the big screen from the beloved cast of the original series to the crew of *The Next Generation,* who had just completed their final mission on TV after seven highly rated, Emmy Award-winning seasons in syndication. Bridging the old school and the new was a huge gamble—and not without the potential for disaster. After all, *Star Trek* fans may be loyal, but they're also discerning. They knew going in that their beloved Kirk would meet not only Picard but also ultimately his maker. Beyond that, the plot of *Generations* was anyone's guess.

Paramount commissioned two separate *Generations* scripts with the intention of obtaining the best story for the franchise. What they ended up going with was a classic Möbius-strip brainteaser about an evil El-Aurian scientist, Malcolm McDowell's Dr. Soran, who chases a temporal ribbon called "the nexus"—a slightly absurd space-time MacGuffin to bring Kirk and Picard face-to-face. The two captains' distinguished duet comes late in the film, in an event that Brent Spiner likens to Lucy Ricardo meeting Rob Petrie.

When it arrived, there were two people who seemed even more excited than the fans. Stewart told *EW* at the time that the filming was "much, much, much more fun" than he had anticipated. Rumors had also swirled about the two stars butting heads. Stewart added, "Despite the fact that certain factions of the press have tried

BEST TO WORST

THE NEXT GENERATION... OF MOVIES

1

FIRST CONTACT 1996
Box Office *$92 million*

Plot The insidious Borg travel back in time to thwart humanity's first contact with aliens.

EW's Verdict "It reworks familiar themes and weaves them together to go places no *Star Trek* film has gone before."

2

INSURRECTION 1998
Box Office *$70.2 million*

Plot Picard fights to protect a planet from being exploited by the Federation.

***EW*'s Verdict** "[T]he *Enterprise* crew might consider renting a Ba'ku condo and using it as a retreat to discuss just where they plan to fly from here."

3

GENERATIONS 1994
Box Office *$75.7 million*

Plot Captains Picard and Kirk team up to prevent a diabolical scientist from destroying a star system.

***EW*'s Verdict** "Fun but not particularly bright, big but not particularly magnificent, loud but not particularly resonant."

4

NEMESIS 2002
Box Office *$43.3 million*

Plot The *Enterprise* fights a Romulan army led by a younger clone of Picard.

***EW*'s Verdict** "The special effects may be lo-fi, but the folks who cobbled *Nemesis* together indulge the force of humanity over hardware."

to whip up some horror stories of hostilities and animosity between us, we had a marvelous relationship that has developed into a friendship." Added Shatner: "As quickly as a friendship can be set up from an acquaintanceship, Patrick and I did so. He's a wonderfully interesting, extremely warmhearted man, and I was very much taken with both the man and the professional."

In the film's climax, Picard has been sucked into the nexus's alternate reality and doesn't know how to get out. But there's one man who can help. Shatner cracks with a frisky grin, "I take it the odds are against us and the situation is grim?" The actor is clearly enjoying the moment. Eventually, the two captains join forces to battle Soran, with Kirk ultimately plunging to his death. But not before he gets the last word: "Did we do it? Did we make a difference?" Picard, fighting back emotion, assures him he has. "[The] least I could do for the captain of the *Enterprise*," says Kirk. "It was…fun." Actually, it was quite a bit more than that. It is, was and ever shall be the most indelible first contact in *Trek* history.

THE FALL The *Generations* crew prepares to film on the location of Shatner's final scene in the *Trek* franchise (above). **TOGETHER AT LAST** Shatner and Stewart refer to the script behind the scenes of the *Generations* showdown (left).

MUST-WATCH EPISODES 1995-2001

VOYAGER

New life and new civilizations are far, far away. The spunky Captain Kathryn Janeway (Kate Mulgrew) helms the starship USS *Voyager*, which suffers a catastrophic accident and is flung 70,000 light-years into the Delta Quadrant. Her crew makes unusual allies and strange discoveries as they search for a way home. **BY KEITH R.A. DECANDIDO**

①

"PREY"

The USS *Voyager* interferes in a firefight between a Hirogen hunting party and a lone member of Species 8472. When the 8472 telepathically contacts Vulcan tactical officer Tuvok, it's the first hint that Species 8472 would be open to peace.

②

"EYE OF THE NEEDLE"

The *Voyager* crew use a wormhole to make contact with a Romulan named Telek R'Mor (Vaughn Armstrong, not shown) in the Alpha Quadrant, but hope turns to sadness when they realize that he's from the distant past.

③

"JETREL"

Neelix (Ethan Phillips, left) meets—and is tormented by—the creator of a weapon of mass destruction (guest star James Sloyan, right) that ravaged his people, who comes to the *Voyager* to attempt to atone for his sins.

④

"SCORPION"

When the *Voyager* encounters the Borg, Janeway is surprised to find that she may be forced to ally with the Federation's worst enemy to face an even greater foe: the insectlike Species 8472. The second half of this two-parter added former Borg drone Seven of Nine (a dynamic Jeri Ryan) to the cast.

⑤

"YEAR OF HELL"

An alien military scientist invents and wields a weapon that eliminates worlds, not just from space but from time. In a bloody nine-month-long Groundhog Day, the Krenim inventor causes the deaths or injuries of more and more *Voyager* crew members. Breathe easy: The ship breaks free of the time loop.

Worldly and Otherworldly Foes

HEROES OF *TOS* WERE CONFRONTED WITH TWO DISTINCTLY different types of threats, both of which formed the model for later shows. Some stories introduced rival alien species, such as the Klingons, Romulans, Tholians and Gorns, who vied against the expanding Federation in tales of politics and combat. Others featured greatly advanced beings of immense power whose motives were often a mystery. This rogues' gallery contains representatives of both—as well as a blast from Earth's past. BY JOHN JACKSON MILLER

①

KHAN NOONIEN SINGH

RED ALERT

Ricardo Montalbán's genetically enhanced villain from the 1990s Eugenics Wars—you remember those, don't you?—successfully made the leap from *TOS*'s season 1 episode "Space Seed" to *Star Trek II*, spouting Melville and supercharging the film series. Revived far less successfully and portrayed by Benedict Cumberbatch in 2013's *Star Trek Into Darkness*.

②

THE KLINGONS

YELLOW ALERT

The Klingons provided a Cold War foil for the early Federation: Kirk squaring off against Kor and Kang in *TOS* and again with Christopher Lloyd's Kruge (shown, right, with Stephen Liska and John Larroquette) in *The Search for Spock*. Michael Dorn was already starring as Worf on *TNG* when *Star Trek VI* told the tale of the defeat of Chang (Christopher Plummer), setting up an alliance to bring the Klingons into the Federation's fold.

SECURITY LEVEL

RED ALERT	YELLOW ALERT	BLUE ALERT
Extras, call your agents	Prepare for battle stations	Villainy, but no body count

③

THE DOOMSDAY MACHINE

RED ALERT

Seen in the original series episode of the same name, the creepy planet-eater became a model for other gigantic mystery menaces from beyond, from V'Ger to the Crystalline Entity to the whale-seeking probe from *Star Trek IV*.

④

THE BORG

RED ALERT

"Resistance is futile," proclaimed the Borg, who sought to assimilate all life into their grotesque mechanized community. Turning Picard into the demoralizing Locutus gave *TNG* a powerful two-parter—and inspired the outstanding *First Contact*, which introduced Alice Krige (shown) as the creepily seductive Borg Queen.

⑤

MORIARTY

BLUE ALERT

One of the best *TNG* villains didn't come from outer space at all, but from Sir Arthur Conan Doyle's *Sherlock Holmes*—via a holodeck re-creation of the fictional Victorian mastermind, played with verve by Daniel Davis.

⑥

Q

BLUE ALERT

TNG's first—and last—villain, John de Lancie's Q (shown on following page) made a whimsical recurring character: the mischievous member of an omnipotent species able to bend time, space and reality who delights in tormenting *Enterprise*'s crew.

⑦

MIRROR UNIVERSE
YELLOW ALERT

The casts of three different *Trek* series played dastardly, bearded versions of themselves in this dark alternate reality.

⑧

SPECIES 8472
RED ALERT

Voyager answered the question: What were the Borg afraid of? The predatory creatures of Species 8472 forced the unlikely alliance between the Borg and *Voyager*'s crew.

⑨

ARIK SOONG
BLUE ALERT

Brent Spiner had already played the classic *TNG* villain Lore, a deliciously evil spin on his Data character. Then he gave *Enterprise* its most memorable villain: Soong, a rogue geneticist, raised a group of superhumans from the same stock as Khan.

⑩

GUL DUKAT
YELLOW ALERT

DS9's most enduring villain, the Cardassian Dukat (Marc Alaimo) originally oversaw the space station. His diabolical machinations dominated the series, including an alliance with the Dominion and a subversion attempt within the Bajoran religion.

MUST-WATCH EPISODES 2001-2005

ENTERPRISE

Capt. Jonathan Archer (Scott Bakula) takes the bridge of the very first starship capable of long-range exploration: the *Enterprise NX-01*. He and his crew search for Earth's place in the much larger—and far more dangerous—galaxy in the uneasy years before the founding of the United Federation of Planets.

BY KEITH R.A. DECANDIDO

1

"SHADOWS OF P'JEM"

Before they were allies, the Vulcans and Andorians were tangled in a grisly war. Archer negotiates a tense confrontation—and grows closer to his Vulcan science officer T'Pol (Jolene Blalock, shown on left).

2

"JUDGMENT"

Captured by the Klingons and put on trial for conspiracy against the Klingon Nation, Archer suffers through his daily rations while being defended by a lawyer (guest star J.G. Hertzler) who laments the sorry state of Klingon culture.

3

"THE FORGE," "AWAKENING" & "KIR'SHARA"

Archer bonds with the Vulcans' most controversial and beloved historical figure, Surak (Bruce Gray), in an attempt to save the Vulcans from Armageddon.

4

"DEMONS" & "TERRA PRIME"

It's the dawn of the Federation, and Earth takes its final steps toward forming that iconic institution—but the isolationist and xenophobic Terra Prime movement, led by John Frederick Paxton (guest star Peter Weller, shown), threatens to destroy their would-be utopia before it can be founded.

5

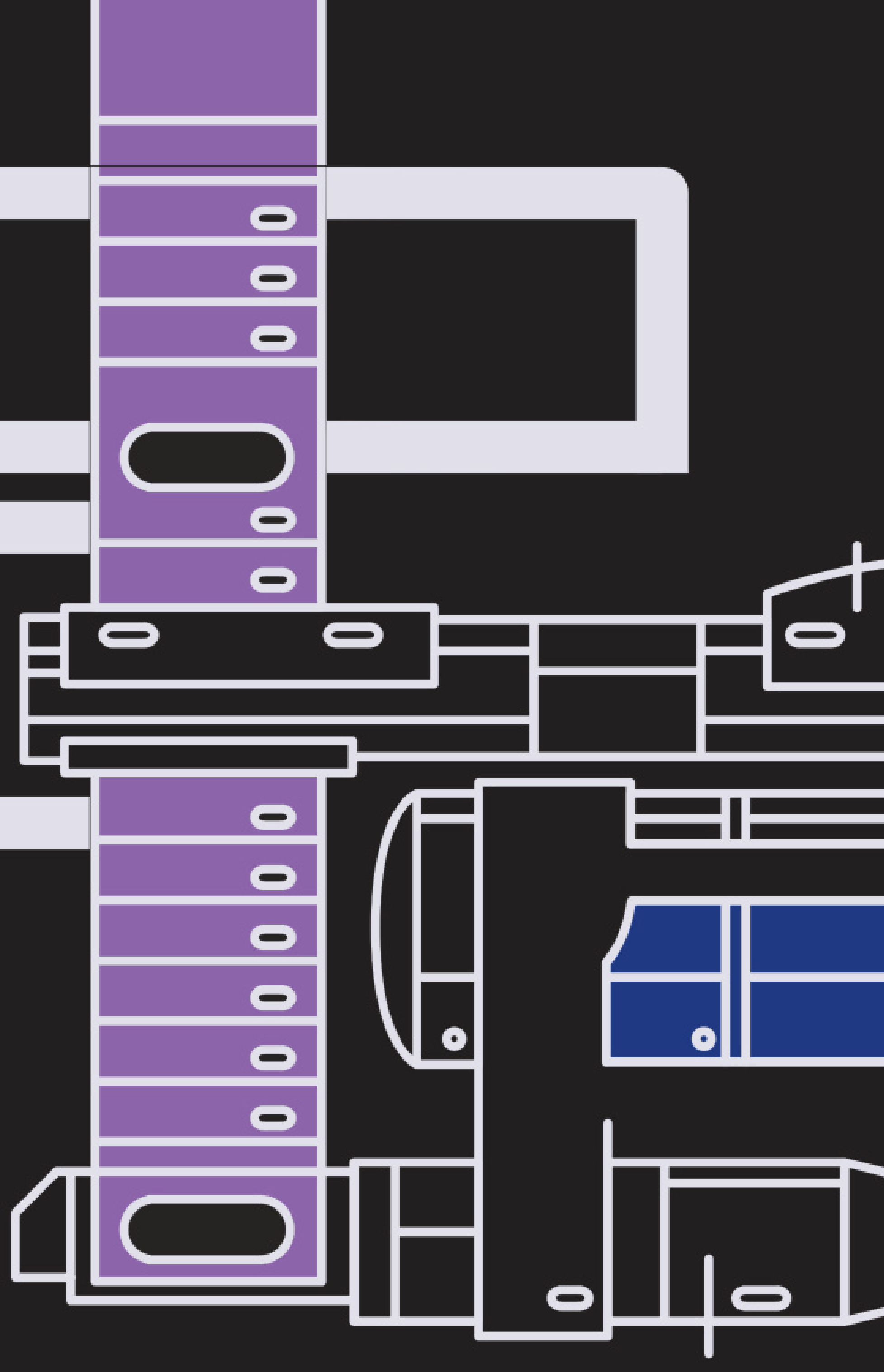
"HOME"

In the aftermath of the brutal Xindi-Starfleet conflict that spanned the entire third season, the crew return home to regroup. Their not-so-quiet visit to Earth is a fascinating and complex look at 22nd-century human culture.

The New Missions

PHOTON
TORPEDO SHAFT

TARGET LOCKING
SYSTEM



FORWARD PROBE

126 MIN.	STAR TREK
123 MIN.	STAR TREK INTO DARKNESS
122 MIN.	STAR TREK BEYOND
3+ SEASONS/42+ EPS.	DISCOVERY
1+ SEASON/10+ EPS.	PICARD
1+ SEASON/10+ EPS.	LOWER DECKS

SYSTEM STATUS

AGENDA

WEAPON STATISTICS

247.5 KG

2.1 X 0.76 X 0.45 M

MAXIMUM RANGE OF 750,000 KM

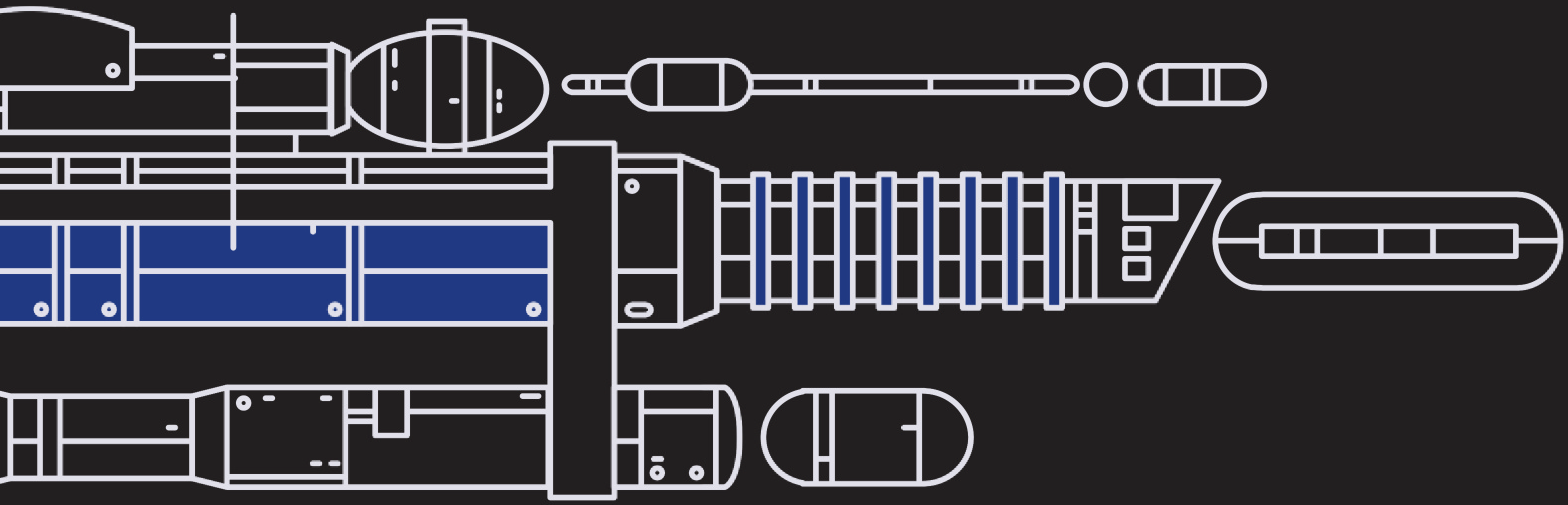
COMPUTER ABILITIES

IDENTIFICATION OF SUBSPACE ENERGIES

TARGETING COMPUTER

SEMIAUTONOMOUS WEAPONS

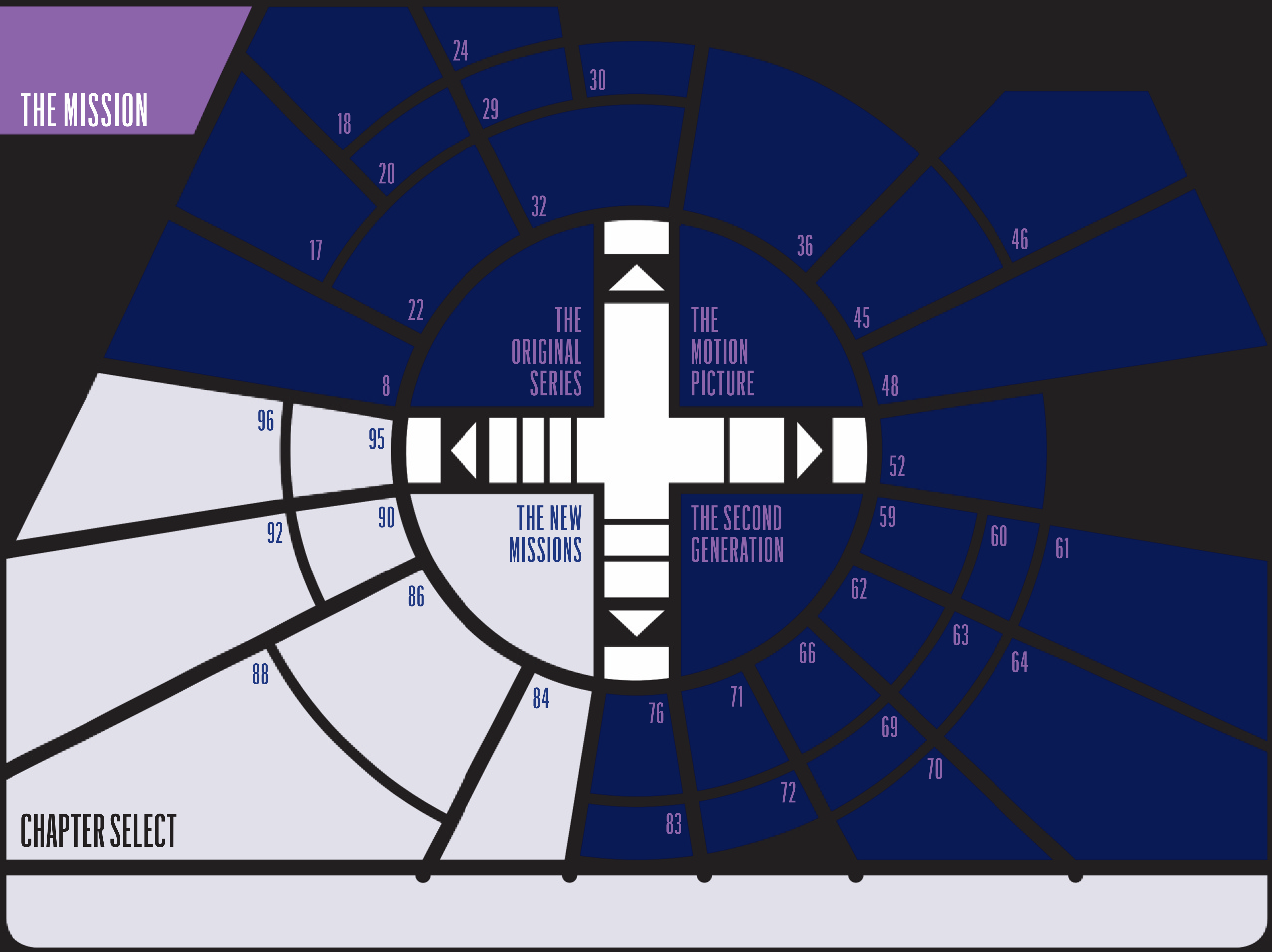
MANUAL PRIORITIZATION REQUIRED



TORPEDO LAUNCHER

1:1 MATTER/ANTIMATTER COLLISION

THE MISSION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THE ORIGINAL SERIES
THE MOTION PICTURE
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96
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THE NEW MISSIONS
THE SECOND GENERATION
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CHAPTER SELECT

2009–PRESENT

The Return of Kirk

Seven years after the box office failure of *Nemesis,* director J.J. Abrams took the helm, recasting the beloved original-series roles with young (and sexy) rising stars. The shift sets the *Enterprise* on an energized course through a brand-new galaxy.

BY DARREN FRANICH

YOUNG AND RESTLESS The evolving early friendship between Kirk (Chris Pine) and Spock (Zachary Quinto) plays a central role in the new *Trek* films.

THE MAN WHO SAVED *STAR TREK* didn't initially like it very much. When *Entertainment Weekly* talked to J.J. Abrams on the set of his 2009 reboot, the director admitted that he wasn't a *Trek* fan growing up. "I always thought it was a little talky," he said. After *Star Trek: Nemesis* earned a franchise-low box office gross and *Star Trek: Enterprise* limped off the small screen following four low-rated seasons, Paramount turned to Abrams to reinvigorate the space saga.

Abrams's big idea was to start over from the beginning. "My first reaction was that it should be a story about Kirk and Spock," he told *EW*. His reasoning ("I didn't know anything else about *Star Trek*") rankled some hardcore fans, but refocusing the adventure story on the Kirk-Spock dynamic undoubtedly brought *Trek* into the modern blockbuster era. The 2009 *Star Trek* went back to basics, starting with the title: no numeral, no colon, nothing to indicate that this was the 11th film in a fortysomething franchise.

Abrams's first *Trek* was a careful combination of sequel and reboot, with a script by Roberto Orci and Alex Kurtzman that sought to honor centuries of fictional history and also bust the *Trek* canon wide open. The Abrams film begins with a Romulan ship from the *Next Generation* era time-traveling backward to the original-series era. In *Trek* episodes past, "time travel" was a plot point, and characters avoided reshaping history. But in this new *Trek* the whole internal chronology gets altered.

The consequences of that reboot were cosmic and intensely personal. In the film's prologue we see a woman give birth to a baby boy who will be Capt. James Kirk—and we also see Kirk's father sacrifice himself, establishing a psychic wound that turns Abrams's *Star Trek* into a personal tale of revenge. The reboot spends just as much time with Spock, tracking him from boyhood through his own psychic wound: the destruction of Vulcan, formerly a key setting throughout the *Star Trek* franchise. The message was clear: Nothing was safe.

But Abrams and his collaborators also made sure to honor certain core tenets of *Trek* fandom. First and foremost that meant bringing Leonard Nimoy back as Spock. Thanks to the magic of that time-travel twist, Nimoy's Spock shared the screen with the younger version of the character played by Zachary Quinto. Onscreen and off, the presence of Nimoy made this new *Trek* seem like a passing of the torch. "I feel like the character is being put in very, very good hands," Nimoy told *EW* in 2009.

Abrams's *Trek* also added all kinds of new wrinkles. While Karl Urban offered a note-perfect imitation of DeForest Kelley, Urban's Dr. McCoy had less to do than Zoë Saldana's Uhura, who found romance with Quinto's Spock.

Actually, you could argue that the Abrams *Trek* was fanfic at its finest. It sure wasn't talky. The reboot played like a greatest-hits collection. John Cho's Sulu had a sword fight. Anton Yelchin's Chekov said "wictor" instead of "victor." Simon Pegg's Scotty had a Scottish accent as broad as James Doohan's. Devoted *Trek* fans thrilled to appearances by characters like Christopher Pike and a reenactment of the

> "WE ONLY LET J.J. READ 20 PAGES AT A TIME. IT WAS LIKE HAVING JAWS ON THE LINE"
>
> —ROBERTO ORCI, SCREENWRITER
> (ON PERSUADING ABRAMS TO DIRECT *TREK*)

THE NEW CREW Left: Anton Yelchin, Chris Pine, Simon Pegg, Karl Urban, John Cho and Zoë Saldana. **FUTURE SPOCK** Below: Time travel sends Ambassador Spock (Leonard Nimoy) back to his own early days. **BEHIND THE SCENES** Bottom: J.J. Abrams jokes with Quinto on the futuristically luminous bridge set.

Kobayashi Maru test. For the more casual moviegoer, Abrams offered high drama, hyperkinetic action, a swaggery soundtrack by Michael Giacchino and expensive special effects. (Abrams's *Trek* cost $150 million, almost $100 million more than 2002's *Nemesis.*) It worked: *Star Trek* became the highest-grossing film in the franchise, earning rave reviews from critics.

Its sequel, *Star Trek into Darkness*, was shrouded in mystery throughout its production process. Ascendant superstar Benedict Cumberbatch was cast in a major role—but the nature of it was kept secret. Rumors (denied by Abrams and his partisans) swirled that Cumberbatch was playing Khan Noonien Singh, the character originally played by Ricardo Montalban in *The Original Series* and *The Wrath of Khan.*

And Cumberbatch was playing Khan, of course. If Abrams's first *Star Trek* film felt like an invigorating greatest-hits collection, *Into Darkness* played more like an unsteady remix. The film imagined a Federation beset by internal turmoil and corruption; it opens with a suicide bombing and ultimately reveals a top-secret military-industrial plot nefariously lurking within Starfleet. Terrorism and a sense of conspiracy: In the span of just a couple movies, the rebooted *Star Trek* had already become far more cynical than any version of the franchise before it.

KRALL PUSHES BACK Idris Elba's *Beyond* villain torments the *Enterprise* crew.
WOMAN OF ACTION Top: Saldana's Uhura has a more active role in the action-packed missions than the 1960s scripts provided the original Uhura (Nichelle Nichols).
HIGH ALERT Right: Kirk, Sofia Boutella's Kabuki-skinned alien she-warrior Jaylah and Yelchin's Chekov plan their escape. Yelchin died tragically on June 19, 2016, a month before *Beyond* hit theaters.

Where the 2009 *Trek* seemed to promise infinite possibilities, *Into Darkness* felt muted. The flick received generally good reviews and actually earned more than its predecessor to become the highest-grossing *Trek* worldwide, without adjusting for inflation. But the film's reputation quickly spiraled. It opened in May 2013, and by August, at the annual *Star Trek* convention in Las Vegas, fans voted it the worst film in the franchise. That is just patently untrue (very few movies are worse than *Star Trek V: The Final Frontier*); it features some of the most thrilling sequences in any *Trek* movie—and the final appearance of Leonard Nimoy, who died on Feb. 27, 2015, at the age of 83.

In July 2016, a year after the outpouring of grief around Nimoy, the third installment hit theaters. Abrams had left for another franchise that begins with Star, and *Star Trek Beyond* was handed to Justin Lin, best known for directing the third, fourth, fifth and sixth in the *Fast & Furious* franchise. Lin says Abrams gave him the advice "'Just be bold, make it yours,'" and it shows. *Beyond* signaled yet another phase in the ongoing story, this one stuffed with action and without the sort of Big Ideas and knotty existential questions that creator Gene Roddenberry specialized in.

Lin, a maestro of visceral thrills and giddy superficiality, was perhaps not helped that *Beyond*'s script was cowritten by Simon Pegg—an unassailably zealous *Trek* disciple who moonlights onscreen playing engineer Scotty, but whose behind-the-scenes credits skew toward the comedic. Ultimately, *Beyond* is a movie about characters—and character. But that's half the battle. The other half of the battle is… battle, including one for a shrinking box office share (*Beyond* grossed less than 2009's *Star Trek*).

Will the uneven *Beyond* be the last installment of the Kelvin-verse? The long-delayed fourth installment has hopscotched from directorial announcements for years, and cast members from Pine to Pegg have expressed doubts the film franchise will return. But in April 2021, Paramount set a 2023 date for a new entry in the franchise. Will this be a return of Pine's Kirk or a brand-new film, like the hyped R-rated Quentin Tarantino project that was recently shelved? Whatever it will be, the truth is that 55 years later, the franchise is still evolving. It may be that the best is yet to come—that *Trek* is only just beginning to go where no one has gone before.

THEN AND NOW

HOW *TREK* DOES THE TIME WARP

The 2009 *Star Trek* sidestepped four decades of canon, utilizing a time-travel plotline that irrevocably altered *Trek* history. Here's how the new take is different from the original timeline, which included all the movies and series that came before it. **BY DARREN FRANICH**

❶

TWO SPOCKS
Leonard Nimoy's older Mr. Spock still remembers the original timeline, but now he coexists alongside his much younger self (Zachary Quinto). Old Spock circumspectly reveals future events, for fear of damaging the timeline further.

❷

YES, HE KHAN
Ricardo Montalbán's Khan Noonien Singh was unfrozen by the *Enterprise* and stranded on a remote planet. In the new reality, Benedict Cumberbatch's Khan was drafted as a Starfleet black-ops agent. (His blood also has magical properties that are able to revive Kirk from the dead, apparently.)

❸

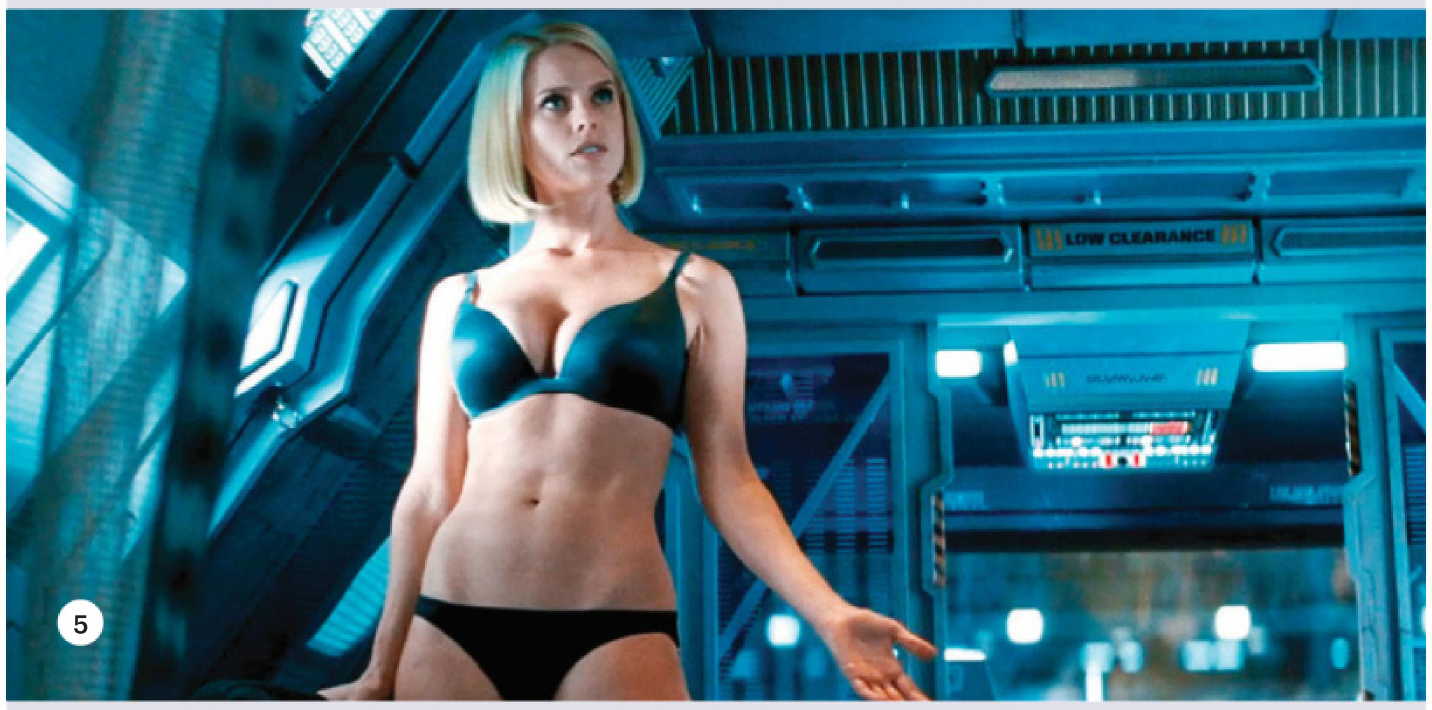
SPACE 'SHIP
Before, the *Enterprise* crew were platonic work friends. In the new film series Spock and Uhura are an item and spent most of *Into Darkness* in a lovers' quarrel.

❹

MORE FATALITIES
Quinto's Spock lives a much different life from Nimoy's. In the time-traveling Romulan attack, he loses his mother (Winona Ryder) and entire planet, tying him to Kirk (Chris Pine), also bereaved. Kirk's father (played all too briefly by Chris Hemsworth) perished at the start of 2009's *Star Trek* but in the original timeline survived to raise William Shatner's Kirk to adulthood.

❺

CAROL MARCUS
In *The Wrath of Khan,* Dr. Carol Marcus was Kirk's former flame and the mother of his son. She's also fully clothed—more than can be said for younger Carol, who controversially appeared in her underwear in *Into Darkness.*



Age of *Discovery*

A DOZEN YEARS OF BEING OFF THE AIR LEFT A *STAR-TREK*-SHAPED BLACK HOLE ON TV. From that void came a shockingly new take on the series, one that focused on a First Officer, not a starship Captain. Mutiny and murder quickly followed. At *Star Trek: Discovery*'s 2017 start executive producer Alex Kurtzman spoke to EW about bringing Star Trek back with a bang. BY JAMES HIBBERD

ALL ABOARD The command crew, from left to right: Saru (Doug Jones), Michael Burnham (Sonequa Martin-Green), and Captain Philippa Georgiou (Michelle Yeoh).

T

THE 2005 CANCELLATION OF *Enterprise* marked the first time in nearly two decades without a Star Trek series in production. Instead, the franchise went to the movies. The 2009 J.J. Abrams film and two sequels led many to believe Trek was better suited to the big screen, its glory days of TV now in the starship's rear viewscreen. But into what grew to be a 12-year TV void ventured a new series. From the beginning, *Star Trek: Discovery* delivered on its promise of a high-stakes war story unlike any of its predecesors. Set a decade before the events of the original series, the pilot shocked fans with Starfleet's first act of mutiny, staged by its hero, First Officer Michael Burnham (Sonequa Martin-Green) against her mentor, Captain Philippa Georgiou (Michelle Yeoh). In 2017, EW spoke to executive producer Alex Kurtzman about the emotional—and controversial—start to a show that continues to this day.

It's an unusual structure for the beginning of a Trek series. You don't even really get to the U.S.S. Discovery yet.

ALEX KURTZMAN: When [showrunner] Bryan Fuller and I started talking early on we came to the idea that there's something very powerful about setting the audience up to believe they were going to be able to predict what was going to happen and then pull the rug out by the end of the second episode so that you're left going, "I really can't stay ahead of us, this is not what I thought it would be." And we weren't trying to do that as a gimmick, we did it because Burnham is Starfleet's first mutineer, and that's a deeply emotional story..... The rug is pulled out from under her as well. Timing the audience's experience to hers is critical. Every reason she did what she did is called into question. She doesn't know where to turn. And I think that's why we watch television— to experience those kind of whirlwind emotions and to sit on the edge of our seats and live in the deep emotional experiences of a character's arc.

I like that it felt like your hero is doing the wrong thing. Captain Picard would have been horrified. Was there a debate in the writers' room about it?

I think the debate is the fire of the idea. It's not like she commits mutiny for the wrong reasons. She's genuinely trying to save the crew and captain she loves. Burnham has a very specific understanding of the Klingons based on her history and the Vulcans' history with the Klingons. She recognizes that diplomatic negotiations are not going to go down well at all and they require something far more severe in order for Starfleet to be taken seriously. She's doing the best she can. But the truth is she's not ready for the captain's chair.

How does this experience change her?

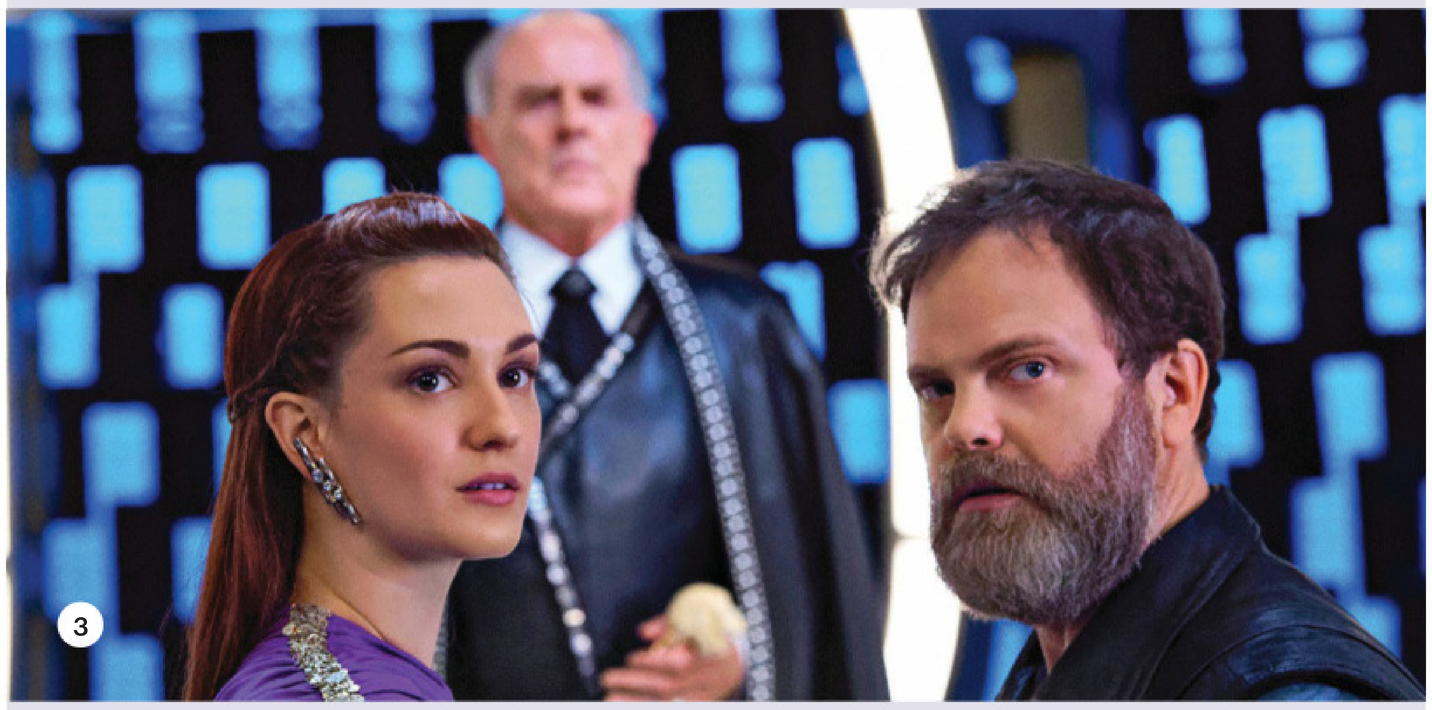
One of the things I love about the character is she's really a mirror image of Spock, who is half human and half Vulcan. He's wrestling between two sides of himself. Burnham is all human but was raised on Vulcan. So what happens to a human being when they're taught to emotionally suppress everything they're feeling all the time? It's an easier thing for a Vulcan to

do because they're alien. But it's really hard for Burnham. Because of the loss she suffered as a child she grew up as an outsider in a world that didn't want her.... Now take all that and add that Burnham feels responsible for Georgiou's death. It's a lot to sort through.

I loved the bit about Burnham not being able to transport Georgiou's body because she didn't have any life left—using familiar tropes in new ways.

It's such an emotionally horribly moment for her. Everything has gone so wrong that you'd think the one thing she'd want to do would be to give her captain a proper burial and she's denied that in a nanosecond. Sonequa's performance when she's transferred back onto the pad is so heartbreaking because not only did she recognize that she's failed but also realizes in that moment she's never going to get a goodbye. And that's what she's going to have to live with for the rest of the show.

NEW HORIZONS Top: in the far future, Adira (Blu del Barrio) prepares to enter the sacred pool in the Caves of Mak'ala on the Trill homeworld.
LOVE AFFAIR Middle: *Trek*'s first openly gay couple, Paul Stamets (Anthony Rapp) and Dr. Hugh Culber (Wilson Cruz) share a moment.
MEETING THE ENTERPRISE Bottom: The USS *Enterprise* hails the USS *Discovery*.



MUST WATCH EPISODES 2017-2021

DISCOVERY

Trek made its return to television with a space- and time-bending series set first a decade before then more than 900 years after the original series. (Time travel can do funny things to a starship.) Sonequa Martin-Green stars as Commander Michael Burnham, who joins the crew of the Discovery in disgrace but soon makes herself indispensable. **BY KEITH PHIPPS**

①

“THE VULCAN HELLO / BATTLE AT THE BINARY STARS”

The Vulcan-raised Burnham follows her instincts, disobeys an order, then pays both a personal and professional price for her decision.

②

“BROTHER”

The second season gets off to an ambitious start with an episode that brings back another original series character, Captain Pike (charmingly played by Anson Mount, pictured), and sets up several season-long mysteries, including a search for Burnham’s MIA foster brother: Spock (Ethan Peck).

③

“MAGIC TO MAKE THE SANEST MAN GO MAD”

Guest star Rainn Wilson delivers a surprisingly threatening performance as the devious Harry Mudd, first seen as an effusive con man in the original series.

④

“SUCH SWEET SORROW”

Never afraid of mixing frenetic action and high emotions, Discovery’s two-part second-season finale features unexpected reunions and some tearful goodbyes—all leading to a shocking final scene that hits a reset button by sending the ship somewhere no one has gone before: 930 years into the future

⑤

“FORGET ME NOT”

From the start, Discovery has benefited from a deep supporting cast. The series made another winning addition in its third season with Blu del Barrio (pictured at left) as Adira a gender non-binary human who becomes host to a Trill symbiont after the death of their boyfriend Gray (Ian Alexander, pictured at right), whose spirit remains a present in their life even after death.

The Captain, Unretired

WHEN PATRICK STEWART originally met with executive producer Alex Kurtzman, it was to politely decline to reprise his role as Jean-Luc Picard. But then Stewart realized he had an opportunity to take the character somewhere he'd never been before.

BY JAMES HIBBERD

GROWING RESTLESS
Retirement does not suit Jean-Luc Picard, the former captain of the *Enterprise* (Patrick Stewart).

T

"THIS IS NO LONGER YOUR HOUSE, JEAN-LUC!" roars a Starfleet admiral early in the first season of the new Star Trek series.

The typically unflappable former USS *Enterprise* captain (Patrick Stewart) looks stunned by this dressing-down, which includes the first f-bomb ever uttered around the beloved character. It's a shocking moment not just for the language, or even because a Starfleet leader is berating such a revered character, but because their debate—which concerns Starfleet's role in the tragic destruction of the planet Romulus—nudges the viewer toward an unsettling thought: Picard, the absolute moral authority during seven seasons of *Star Trek: The Next Generation,* might actually be wrong. These gray edges perhaps best distinguish this show from its predecessor—and lured Stewart to return to an iconic role he was convinced he had left behind.

"Patrick was very clear early on that he did not want to present a black-and-white world, but one where Starfleet was forced to make a very complicated decision," executive producer Alex Kurtzman says. "We took all the classic tropes and challenged them."

Star Trek: Picard picks up with the retired admiral at his vineyard in France, haunted by events surrounding the botched evacuation of Romulus years

ENGAGED Picard ships out on La Sirena, captained by Cristóbal Rios (Santiago Cabrera, at center) for his mission alongside Agnes Jurati (Alison Pill, at left), Raffaela "Raffi" Musiker (Michelle Hurd, right) and Picard. **SEEKING ANSWERS** Picard begins to seek answers to the series of events that caused his resignation 14 years prior.

earlier (an event depicted in J.J. Abrams's 2009 Star Trek film, which Kurtzman cowrote). A mysterious young woman, Dahj (Isa Briones), arrives begging for help. Her plea leads Picard to hire a ship and crew for a mysterious renegade journey that forces him to reexamine his past—including time as a prisoner of the sinister Borg Collective.

When Stewart first met with Kurtzman and fellow executive producer Akiva Goldsman, he says it was to politely decline their offer to reprise his character. "I just didn't want to do it," Stewart says. "I'm very proud of the work we did on Next Generation—most of our work—but I felt I had said and done everything I could about Jean-Luc Picard and didn't see any point." Yet the 81-year-old actor was just intrigued enough to request four pages of additional information. Kurtzman and Goldsman sent him 34. "That's when he understood we were dedicated to exploring a new chapter in a way that hadn't been done before," Kurtzman says.

Stewart made it clear that he wanted to take a cue from *Logan*, the R-rated 2017 X-Men film that took his Professor X and Hugh Jackman's Wolverine into a very different direction. "And I wanted it to reflect how our world has changed," Stewart adds. "Star Trek always references the present day to tell stories about the future."

Yet for all the changes, some things remain. The world is identifiably Star Trek, with transporters and warp speed and Romulans. Picard's moral compass still points in the right direction, even if he's not infallible. And there's that moment he enters the bridge. Picard glances at the captain's chair but doesn't take it. Yet he can't help but give a one-word order with a familiar wave of his hand, gesturing toward the great unknown: "Engage."

MUST-WATCH EPISODES 2020-2021

PICARD

Admiral Jean-Luc Picard (Patrick Stewart) finds his uneasy retirement interrupted after receiving a desperate visit from a woman who might be the daughter of Data, whose death still haunts him. Assembling a motley crew of uneasy allies, Picard takes to the stars to unlock the mystery for himself.

BY KEITH PHIPPS

1

"REMEMBRANCE"

Stewart effortlessly slips back into his most famous role as if no time has passed in a pilot that establishes the passage of time as a major theme.

2

"THE END IS THE BEGINNING"

Picard hits its stride with an episode in which Picard assembles a crew that includes his estranged, hard-living friend Raffi (Michelle Hurd), upbeat synthetic life form expert Agnes (Alison Pill), and the grumpy, philosophical Captain Rios (Santiago Cabrera, pictured).

3

"STARDUST CITY RAG"

A heist story that turns into a shootout, this wild episode sends Picard and his crew to the lawless casino planet Freecloud. They're joined there by a visitor from another series: Jeri Ryan, who reprises her Voyager role as Seven of Nine.

4

"ABSOLUTE CANDOR"

Picard takes care of some unfinished business at a Romulan relocation community and picks up another crew member in the process, Elnor (Evan Evagora), a young Romulan who resents Picard for abandoning him years ago. Picard's discomfort at serving as a surrogate father provided The Next Generation with some fine moments, a tradition this episode continues.

5

"NEPENTHE"

Picard has established itself as its own series from the start, but that doesn't make this temporary reunion with former Enterprise now-married crew members Will Riker (Jonathan Frakes) and Deanna Troi (Marina Sirtis) any less sweet. It's a reflective change of pace, and one that uses old friends for more than just nostalgia.

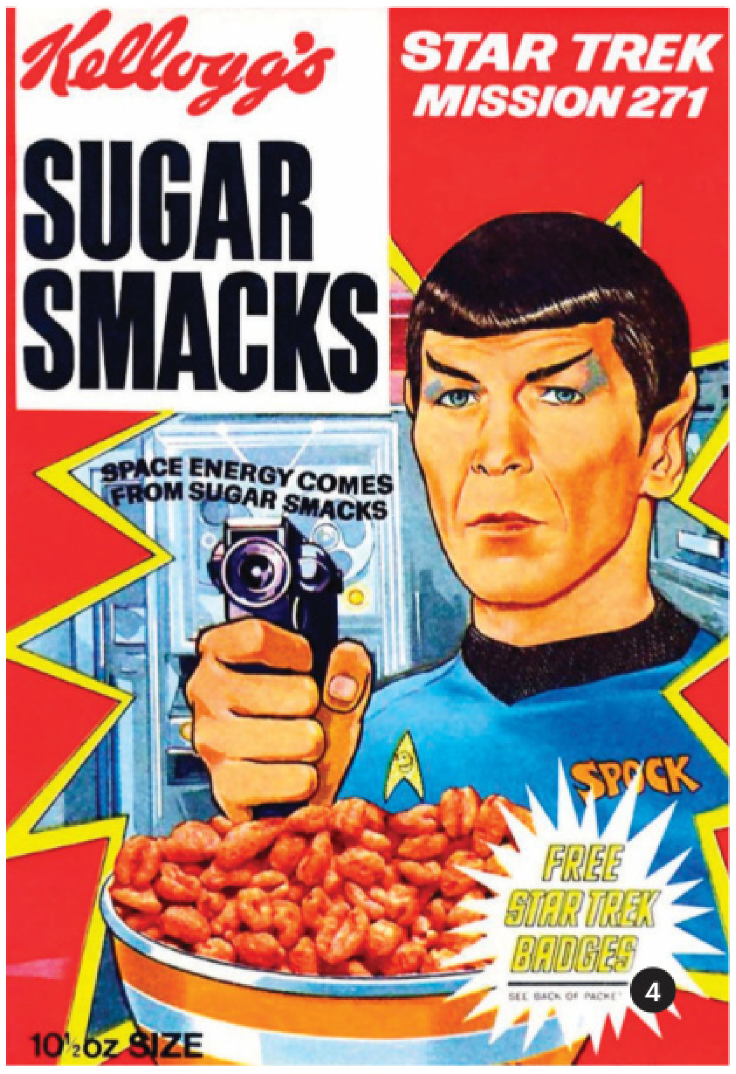
1

5

6

Sincerest Forms of Flattery

LOOKING FOR A METAPHOR TO CHARACTERIZE NEWLY ELECTED PRESIDENT BARACK OBAMA, *New York Times* columnist Maureen Dowd wrote these words in 2009: "Mr. Obama has a bit of Mr. Spock in him (and not just the funny ears). He has a Vulcan-like logic and detachment." Agree or disagree with her assessment, you probably knew what she meant. *Star Trek* has had a lasting impact on popular discourse and culture. Here are some of our favorite spoofs, references and memorabilia. **BY ALYSSA SMITH**



33 USA
STAR TREK
8

①

SPACE TRAVELERS

Many would-be astronauts were inspired by *Trek*. Nichelle Nichols even served as an astronaut recruiter for the space agency NASA. In 2015 Italian astronaut Samantha Cristoforetti took it to the next level when she tweeted this photo of herself.

②

BIG UNIVERSE

The geeky sitcom smash *The Big Bang Theory* references *Trek* constantly, from characters who enjoy a game of Klingon Boggle and cosplay at a convention to *Trek* guest cameos (Leonard Nimoy, Wil Wheaton and LeVar Burton all made appearances).

③

PUPPET PIGS IN SPACE

The Muppet Show's hilarious recurring segment first aired in season 2 and followed the adventures of the dashing Capt. Link Hogthrob, First Mate Piggy and Dr. Julius Strangepork. All aboard the U.S.S. *Swine Trek*!

④

SNACK TIME

Food replicators don't exist (yet). Adventurous *Trek* cooks can create dishes from a cookbook like the one coauthored by Ethan Phillips, who played *Voyager*'s chef Neelix. Short on time? Pour a bowl of Sugar Smacks, for which Spock was briefly the mascot.

⑤

NOT BUSINESS AS USUAL

An office building in Changle, China, for the game developer NetDragon Websoft looks exactly like the U.S.S. *Enterprise*. The Chinese executive Liu Dejian, who owns the building, even contacted CBS in order to get permission to construct the office.

⑥

TOY LAND

Fans rejoice: There are hundreds of action figures, replicas, models and games available, from the warm and fuzzy (your very own tribble!) to the threatening (a scale model of a Klingon Bat'leth). An updated classic: Spock's Pop! vinyl character from Funko (a bearded, evil figurine is also on offer).

⑦

GET TO THE POINT

These latex ears won't grant wearers Spock's Vulcan superhearing, but they don't require hours of application either. *Trek* enthusiasts have even created a knitting pattern for the pointed organs.

⑧

SNAIL MAIL

For *Trek*'s 50th anniversary, the USPS launched a set of four Pop Art-inspired stamps. It's not the first time the U.S.S. *Enterprise*'s image has delivered the mail—that was in 1999 (shown here).

⑨

GALAXY QUEST

This razor-sharp 1999 big-screen comedy—about the cast of a cult sci-fi TV show that aliens believe is real—is crammed with pitch-perfect performances by Tim Allen, Sam Rockwell, Tony Shalhoub, Sigourney Weaver and the late, great Alan Rickman. George Takei called it "a chillingly realistic documentary." Shatner pretended he didn't know who Allen was imitating.

After the Mission Ended

THE BUSY SECOND ACT FOR the seven original *Star Trek* cast members included activism, appearances on Broadway and representing NASA

BY DARREN FRANICH

A

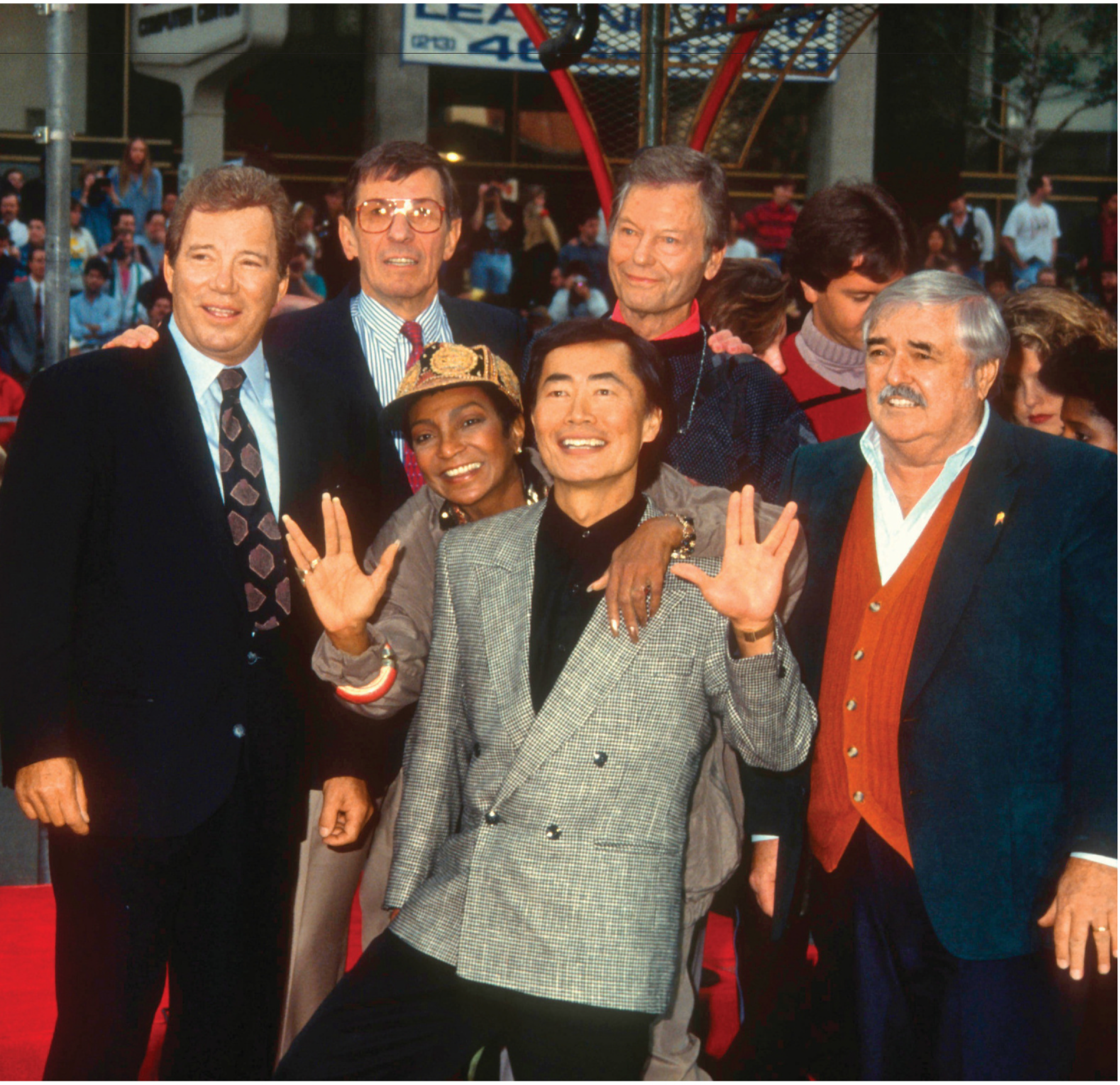
AT A CAMPFIRE, A MIDDLE-AGE CAPTAIN KIRK announces a dark premonition to his friends Spock and McCoy. "I've always known," he says, "I'll die alone." The scene from the heavily lambasted *Star Trek V: The Final Frontier* perhaps ironically stands as one of the most quietly powerful moments of the franchise.

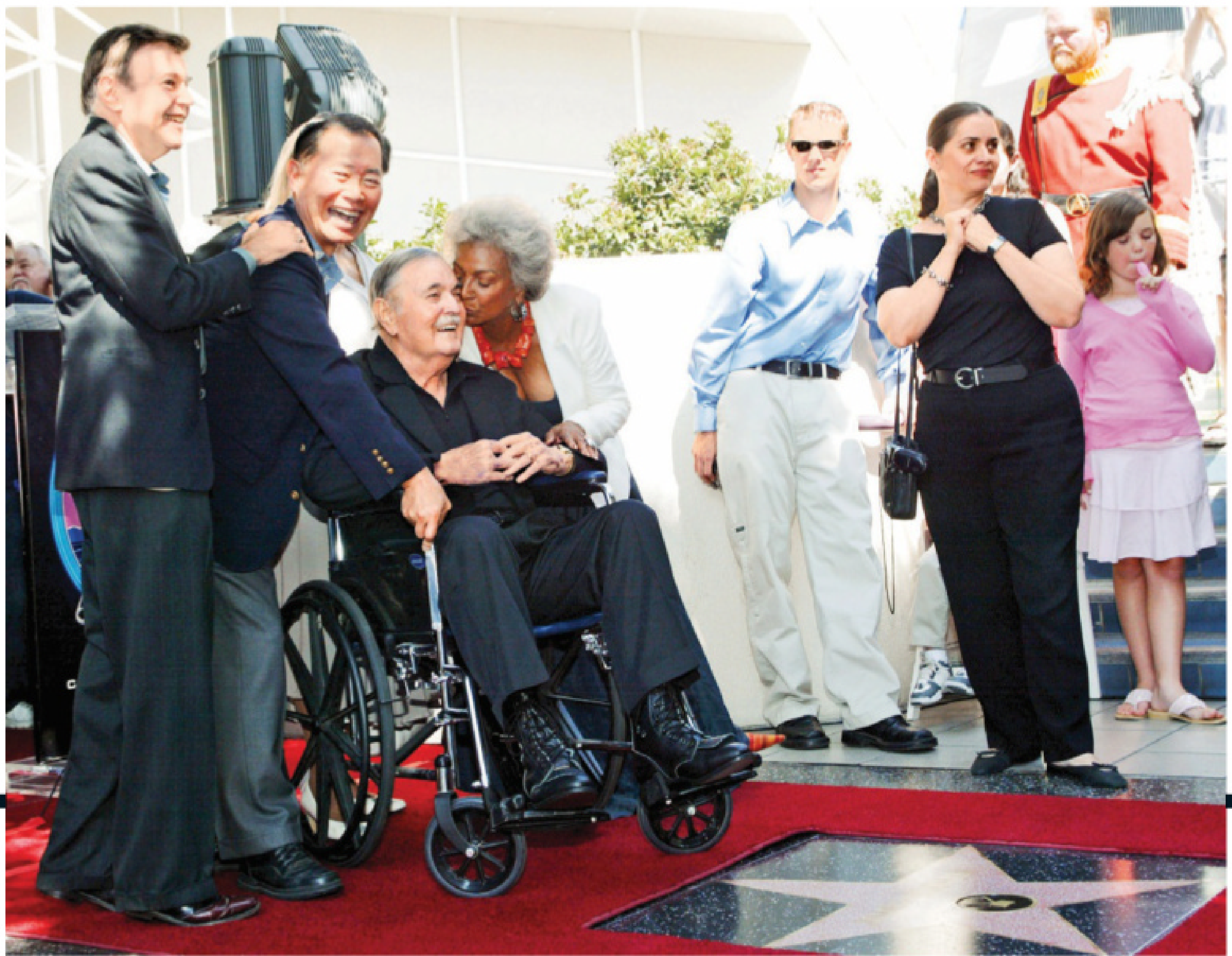
After *The Undiscovered Country*, the original *Star Trek* cast never again appeared together playing their iconic Starfleet roles, though the central *Trek* characters continued their journeys separately. *Star Trek VI* made Sulu a captain in his own right, commanding the Excelsior. Dr. McCoy, Scotty and Spock all showed up in *The Next Generation*. Kirk ultimately dies in *Star Trek: Generations*—not exactly alone, but far away in space and time from his closest friends.

As for the actors themselves, they did reunite, but briefly and only in voice. In the early '90s, the videogame company Interplay produced a couple of Star Trek games. The actors played younger incarnations of their characters, still on that eternal five-year mission. You could charitably describe the games as "lo-fi," made for low budgets with primordial graphics. Technical limitations make these games primarily an audio experience, featuring hours of dialogue from the original cast. For a Trek fan, the games are poignant and moving. Not least because DeForest Kelley, at the age of 73, played Dr. McCoy for the last time in Star Trek: Judgment Rites.

As the years passed, the actors remained linked, often appearing at conventions together. Nichelle Nichols volunteered with NASA to recruit minority and female personnel for the agency. Walter Koenig starred in another sci-fi television series, *Babylon V*, as Alfred Bester. George Takei became an outspoken advocate for gay rights and an icon himself, with a regular gig on Howard Stern's radio show and a role in the Broadway drama *Allegiance*, inspired by his life. William Shatner also had a stint on Broadway, in his one-man show *Shatner's World: We Just Live in It*.

It's unknown if they ever spoke further about their years together, but over time





PALMING THE PAVEMENT The original *Trek* cast at their handprint ceremony on the Hollywood Walk of Fame in 1991 (above). **LAUNCH SPECIAL** Nichols flew into the stratosphere on board NASA's SOFIA observatory plane (bottom left). **A FINAL HURRAH** Koenig, Takei and Nichols celebrate Doohan's star on the Walk of Fame in 2004 (bottom right). Doohan died the following year.

Television Academy
CREATIVE ARTS
EMMYS

it became clear that the ensemble was occasionally united in their feelings about their captain. When Takei married his husband in 2008, Koenig was the best man and Nichols was the matron of honor. Shatner said he wasn't invited, a fact that the always press-hungry actor complained about in a video posted online.

Kelley died in 1999. In 2005 James Doohan followed. Ten years later the death of Leonard Nimoy caused an Internet-breaking outpouring of grief. Yet the influence of the original *Star Trek* cast members lives on. After four TV spinoffs that followed the adventures of far-flung spaceship crews across the deepest reaches of the galaxy, the 2009 reboot of *Star Trek* refocused the story back onto the iconic seven members of the original *Star Trek* crew.

The new stars are young, comparatively. Shatner was 35 when *Trek* debuted; Chris Pine's Kirk wasn't even out of his 20s. Someday these actors will be old too. Perhaps they'll play aged versions of their characters as the original cast did. And maybe they'll realize that it's much better to grow old together.

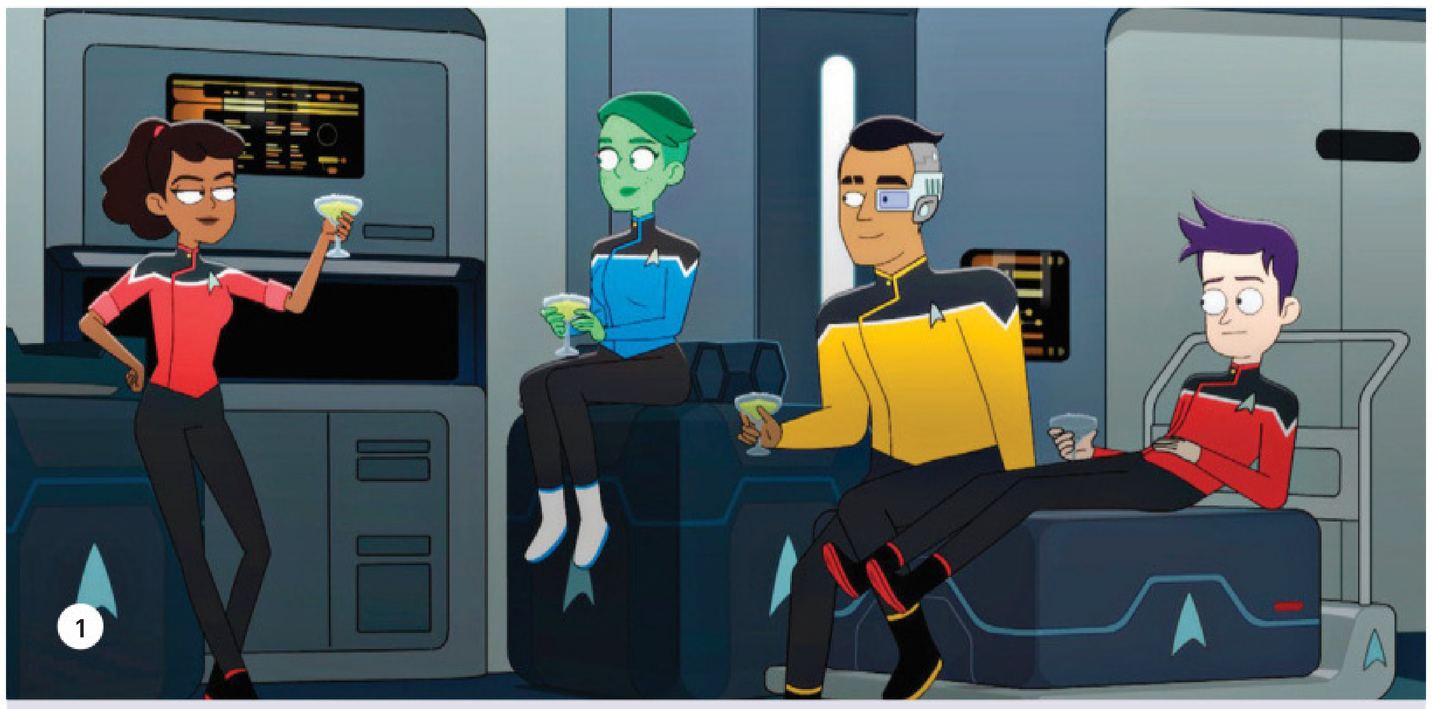
STAR TREK
DISCOVERY

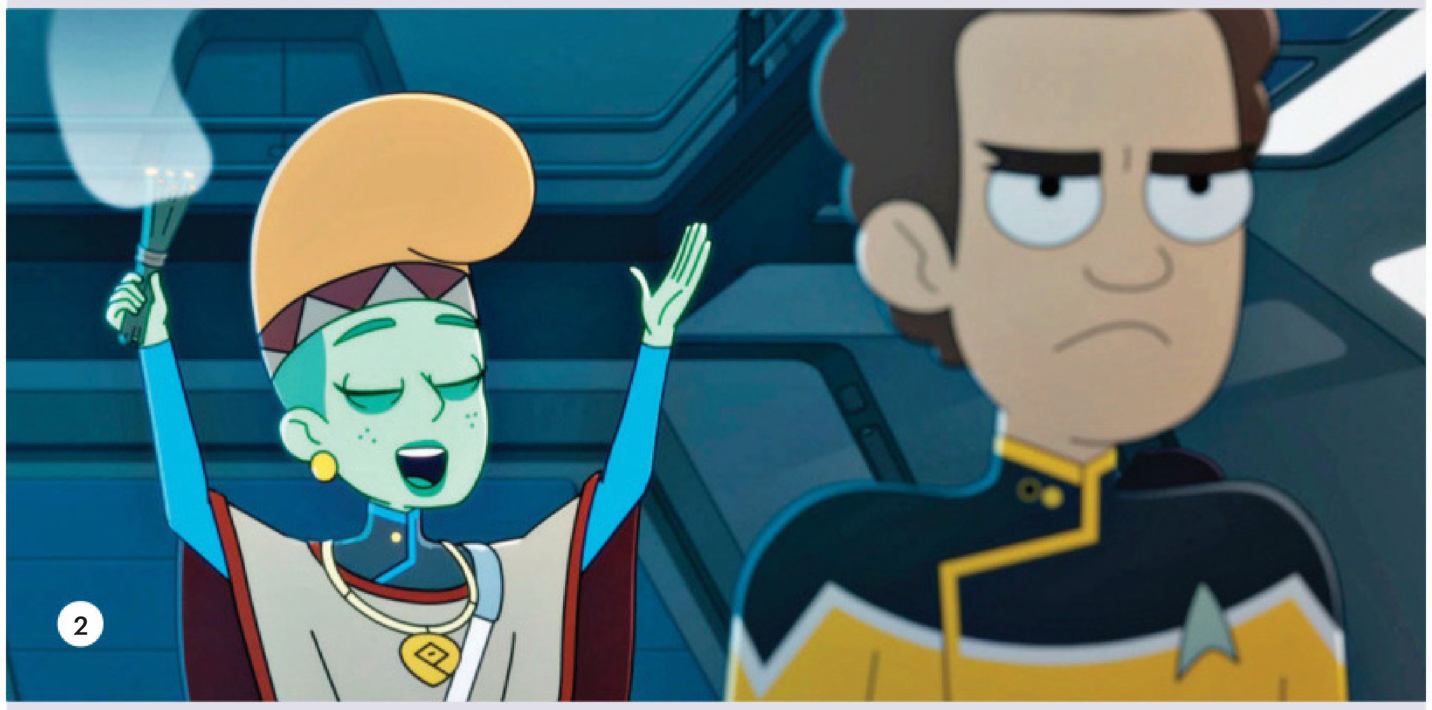
AWARD SHOW Members of past *Trek* shows join the writers and stars of *Discovery* at the Emmys in 2018 (top). **PAST AND FUTURE** The first Black cast member of *Star Trek*, Nichols, meets the first female Black lead of a *Trek* show, Sonequa Martin-Green (middle). **NEXT STAGE** Takei and costar Lea Salonga in *Allegiance*, a Broadway play drawn from Takei's life (bottom).

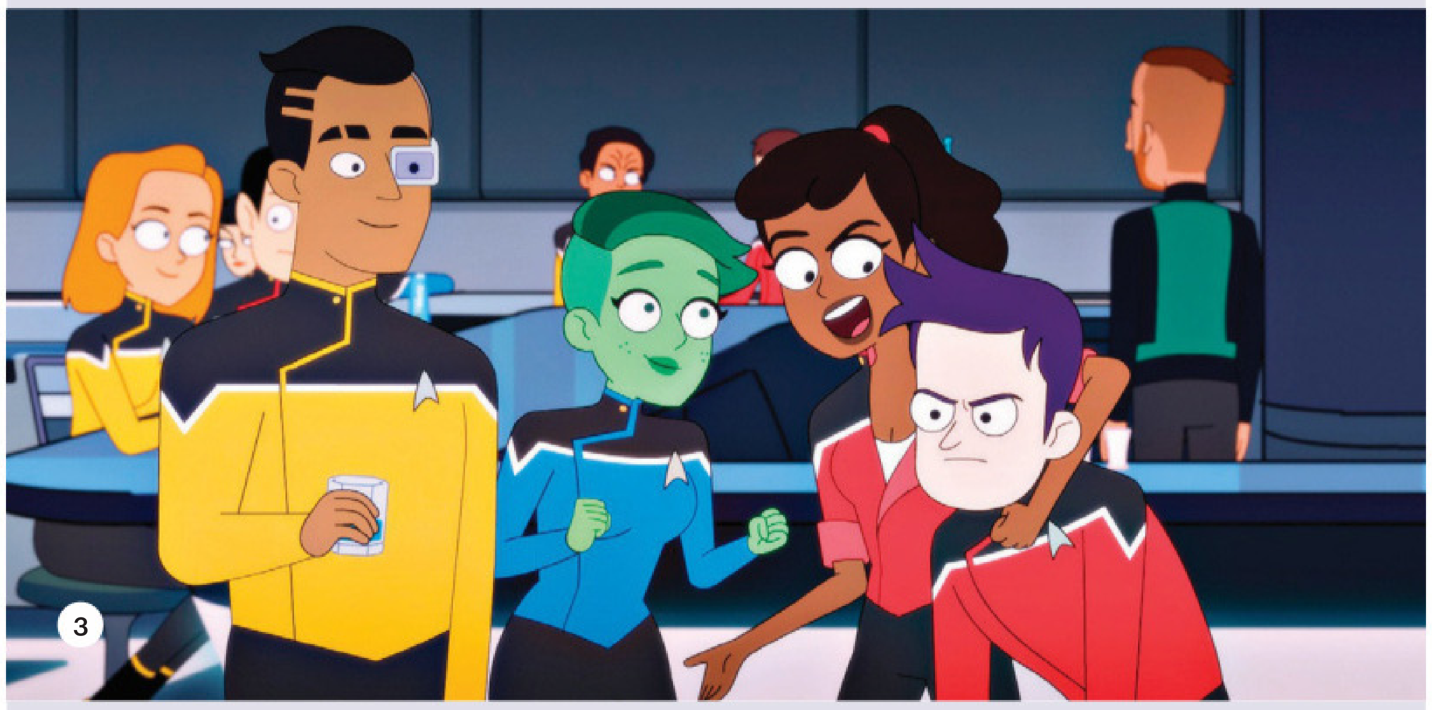
MUST-WATCH EPISODES 2020-2021

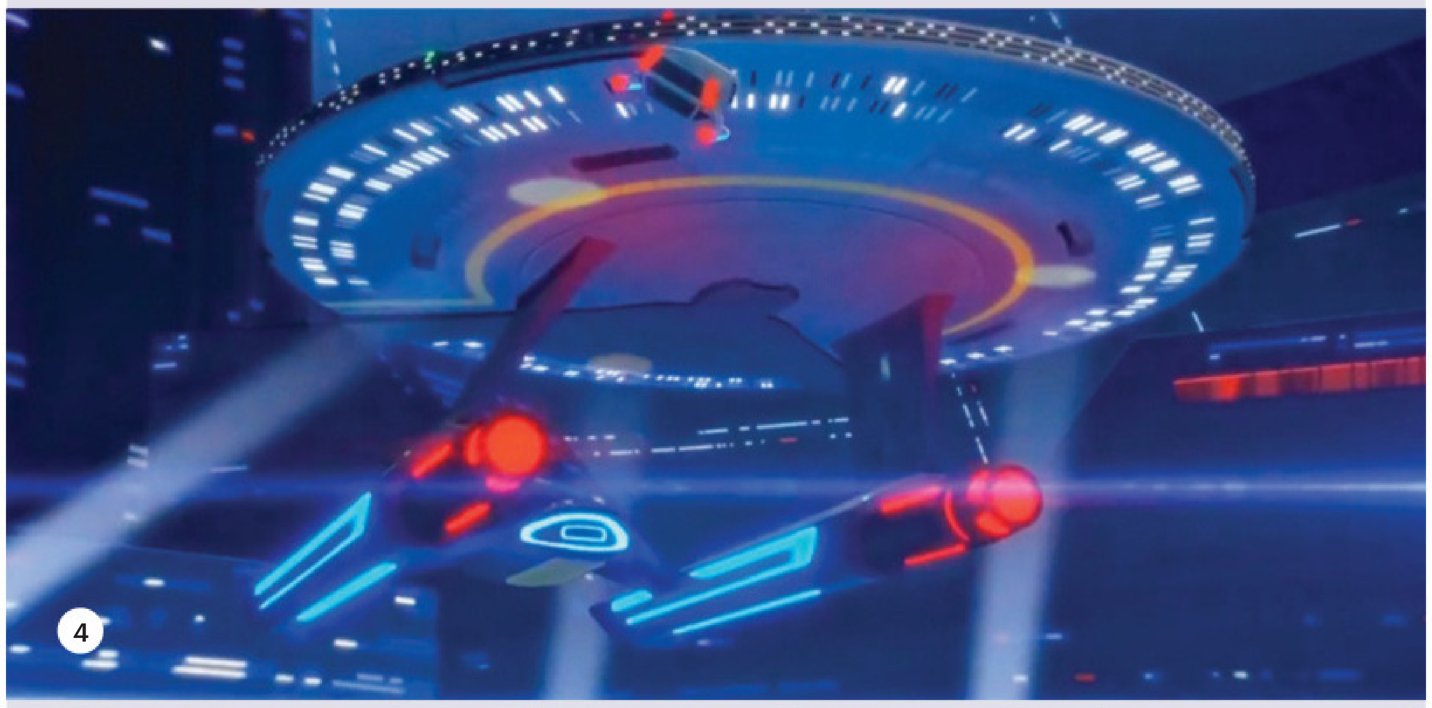
LOWER DECKS

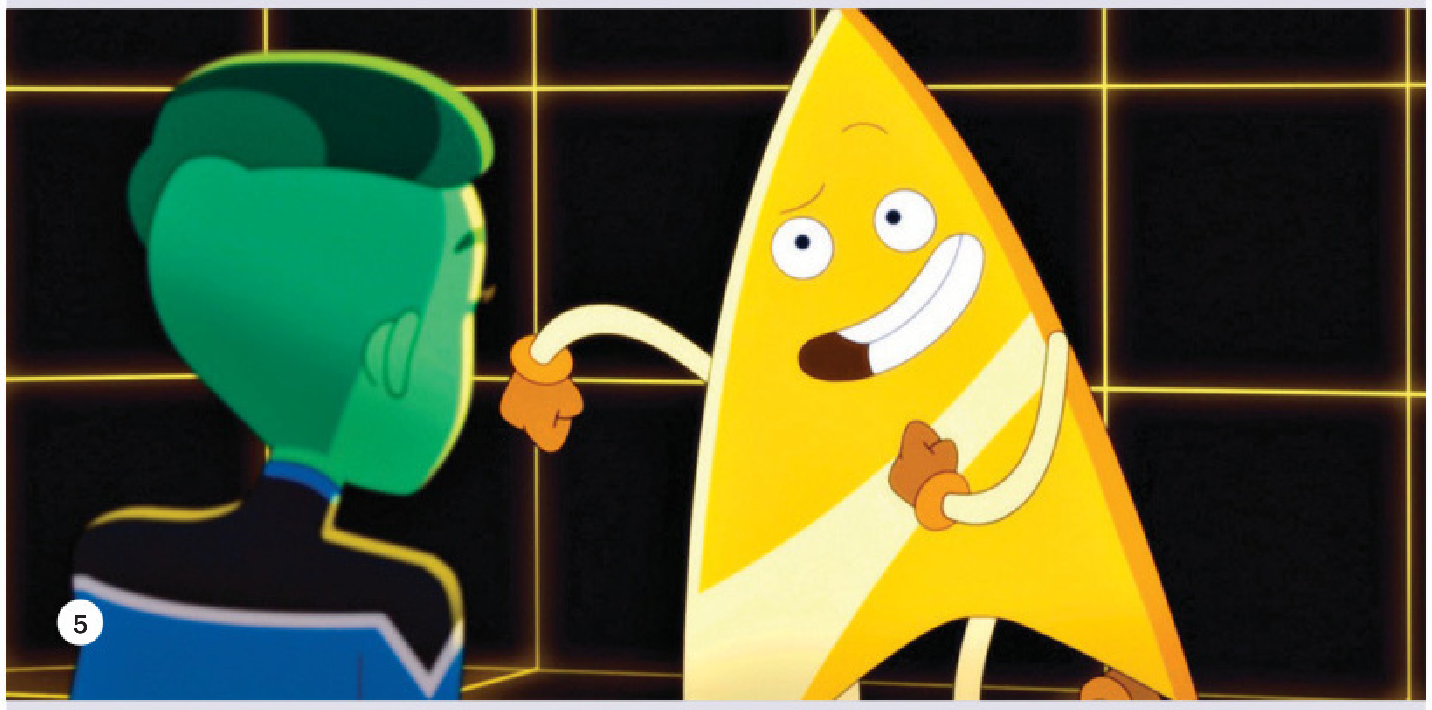
This animated comedy may be filled with wild gags but it's also made with deep reverence for Star Trek lore and the Trek tradition of filling starships with complex characters. Where other series focus on the senior staff of starships going where no one has gone before it turns instead to the misadventures of the junior staff of the USS *Cerritos,* a ship that usually shows up later to clean up any messes. **BY KEITH PHIPPS**











①

TEMPORAL EDICT

A push for efficiency forces the crew of the Cerritos to abandon its tradition of "buffer time" and threatens the well-being of the ship whose crew has grown accustomed to taking frequent margarita breaks.

②

MOIST VESSEL

Mariner (Tawny Newsome) is unnerved by unwanted assignments while the eager-to-please Tendi (Noël Wells) goes on an unexpected journey when she disrupts a crewman's attempt to transcend the physical realm in an episode that alternates fun character work with wild metaphysical concepts.

③

SECOND CONTACT

The pilot wastes no time establishing the quirks of characters like Boimler (Jack Quaid), an ambitious, by-the-book ensign, and Mariner (Tawny Newsome), his rules-averse self-appointed mentor.

④

CRISIS POINT

A holodeck program drops the Cerritos crew into an interactive movie that doubles as a send-up of Trek's big-screen adventures, including a series of admiring shots of the ship set to stirring music that feels like it will never end.

⑤

TERMINAL PROVOCATIONS

Still getting used to his cyborg implant, Ensign Rutherford (Eugene Cordero) sometimes has trouble in social situations. He meets a new friend, however, in the form of Badgey (Jack McBrayer), a helpful holographic assistant who takes a turn for the murderous after a ship malfunction.

Shatner's Painful Farewell

LEONARD NIMOY PASSED AWAY IN 2015 from pulmonary disease, and the outpouring of grief from both those who knew him and the *Trek* fandom was heartbreaking. Now his lifetime costar eulogizes his friend and tries to comprehend their final, unresolved rift.

HE LEFT A LOT BEHIND, LEONARD DID, TO REMIND us who he was and what he accomplished. In an interview in 2011, he said, "I have been through many resurrections in my career. I have died and come back. I have left and come back. I've been canceled and come back."

But all of that ended on Feb. 27, 2015.

His disease had been creeping up on him in his last few years. He thought about his life and where he was and judged himself content. "I wake up in the morning and sometimes think, I finally got my reward for the tough times," he told me once. "I really do. I feel rewarded." Later he added, "I feel greatly blessed. These are the best times ever . . . I'm wonderfully happy."

He finally had what he had been searching for since his raucous childhood: a loving family. "My present life with my wife has turned into an experience that I never dreamed could be so fulfilling. I have two great kids, five great grandchildren. So, I've had a pretty good ride."

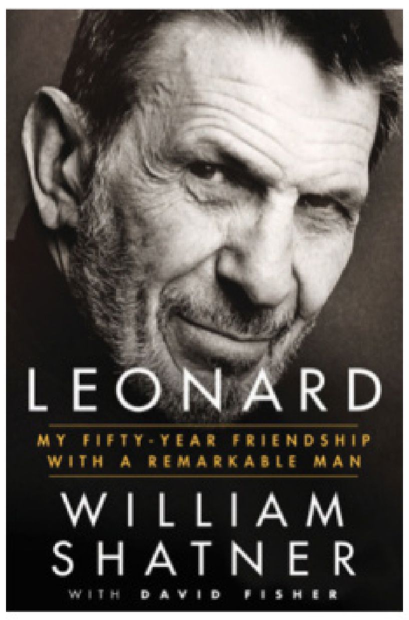
And then, as we reminisced about the crew of the starship *Enterprise*, especially the wonderful DeForest Kelley, I said, "So you live and die."

"Actors up on the stage," he responded. "Let us hurt no more." And then he added, "Death is an inevitability. In the meantime, I think, I feel good about the fact that both you in your own way and I in my own way have found the energy and the lust for life each day, to do interesting and exciting, and creative, and productive and fun things to do. And a wonderful relationship."

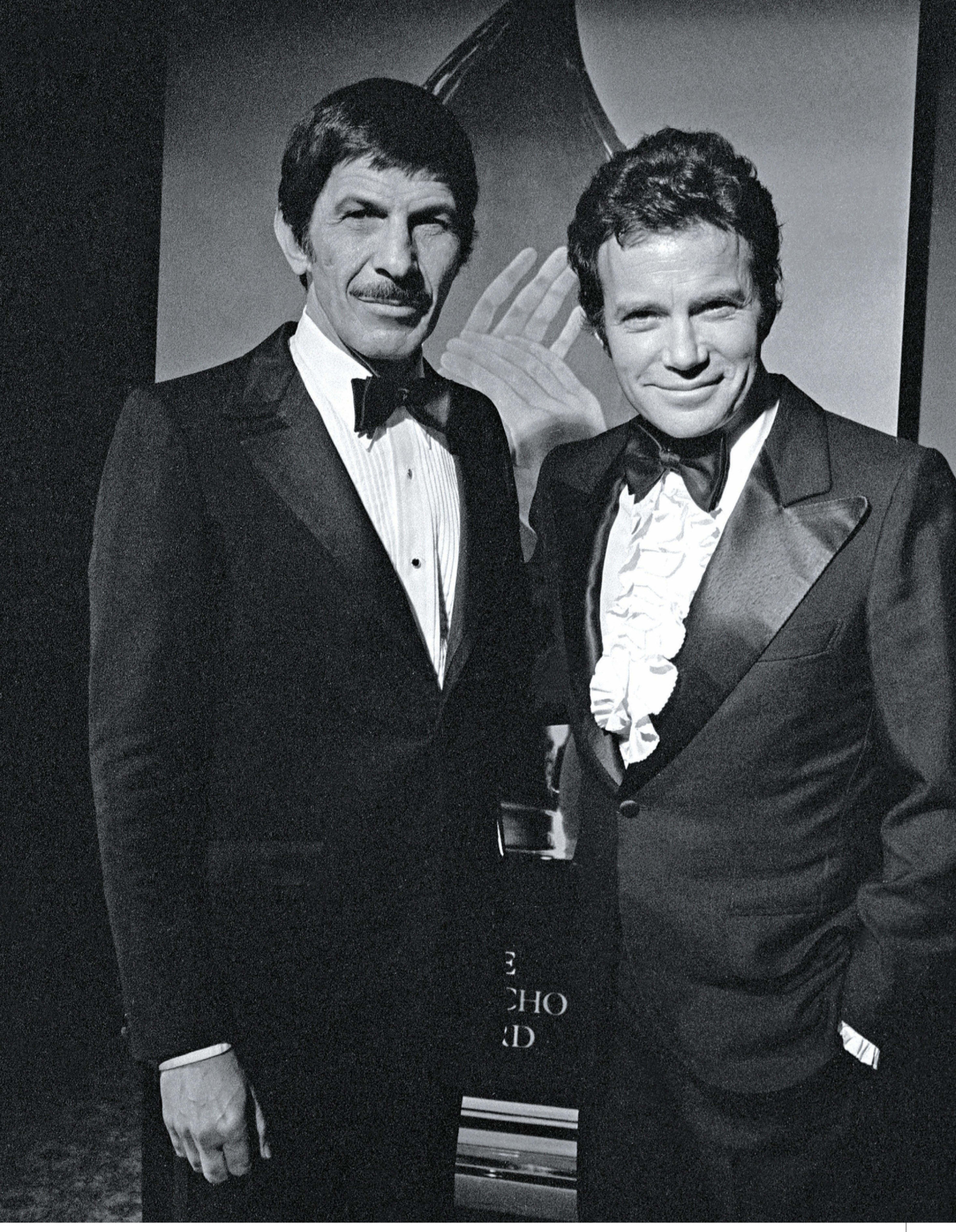
I often think about friendship. Our friendship. All friendships. The complexities that bring two lives together sometimes briefly, sometimes for almost a lifetime. There are fleeting friendships and enduring friendships. It is such an all-encompassing word, but it doesn't sufficiently define the depth of any relationship. There are so many metaphors that might be applied, but ours covered an ocean of time, and as in any voyage, between the calm seas we encountered moments of turmoil. One of my greatest regrets is that Leonard and I were not as close as we had been during those last few years of his life. There was a small incident; I was making a film about the many captains of the *Enterprise*, and Leonard did not want to appear in it. I thought he was kidding; it was such a small thing. Just the next of so many projects we'd done together. But then a cameraman filmed him speaking at a convention without his permission, and he got angry. Essentially, he stopped speaking to me. It made no sense, and I reached out to him several times to try to heal this problem, but I never got a response. *I don't understand this,* I thought, but I just assumed that given time this rift would heal. Every friendship has its ups and downs. This was a temporary blip; our friendship was too strong to end because of something this meaningless.

It was very painful to me. As I'd never had a friend like Leonard before, I'd obviously never been in a situation like this, and I had no idea what to do about it. If I knew the reason Leonard stopped talking to me, not only would I admit it, I would have taken steps to heal those wounds. If I had done something wrong, if I had said something that was perhaps misunderstood, I would want to know it so I might make amends. But none of that took place. I have no idea what happened.

It couldn't have been that cameraman.



MAKING HISTORY
Shatner and Nimoy at the 1980 People's Choice Awards (opposite). Above: the cover of *Leonard*, a tribute to Shatner's late friend. Excerpt from *Leonard* by William Shatner with David Fischer. Copyright © 2016 by the authors and reprinted by permission of St. Martin's Publishing Group.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In fact, after that appearance, we both flew back to Los Angeles on Leonard's plane, and he was his usual self. If something was wrong, then I certainly didn't sense it, nor did he say anything.

Leonard was not shy about confrontation; if something was bothering him, he addressed it. So this was bewildering to me. I tried many times to communicate with him directly; I tried to find out what the issue was through our mutual friends, but I never found the reason. I was mystified. It was baffling to me. I kept asking people, "What happened?" But no one could give me an answer. It remains a mystery to me, and it is heartbreaking, heartbreaking. It is something I will wonder about, and regret, forever.

Starting when we were doing the original show and throughout our lives, there constantly had been stories about our supposed feud, about our fighting. Except for those very first months, when I had to adjust to the fact that Leonard was getting more attention than I was, none of that was ever true. "Our sibling rivalry," as Leonard laughingly referred to it, but he was my closest friend in the world.

And then this happened. When necessary, we communicated through other people. Among them was Richard Arnold, who handled our *Star Trek* business and other things for both of us, who had been alongside both of us for so many decades, and understood the depth of our friendship. This is the way Richard describes our friendship; this is the way I remember it: "They loved each other so much," he said. "It was so obvious when we'd see them onstage; they didn't quite hold hands, but about as close as you can get to that, arms around shoulders. They spent so much time laughing that I said it was a mistake to do the photo ops with them first thing because they would do nothing but talk to each other the whole time.

"Those last years were tough because Bill still cared very much for Leonard and Leonard still cared very much for Bill.

DYNAMIC DUO Nimoy and Shatner pair up at a *Star Trek* convention in Las Vegas in 2006 (below) and on the set of *The Final Frontier* (with Nimoy still in Spock makeup, Shatner and DeForest Kelley; bottom).

"IT WAS BAFFLING TO ME. I KEPT ASKING PEOPLE, 'WHAT HAPPENED?' BUT NO ONE COULD GIVE ME AN ANSWER"

—WILLIAM SHATNER

They both knew I was working with the other one too, so when I was in Bill's office he would ask about Leonard, and when I was at Leonard's house he would ask about Bill. Leonard was always curious as to what Bill was up to and was always amused by his crazy schedule, filming, making commercials and doing a new CD, going on an extended trip to wherever. Insane, just insane."

I knew he was sick, we all knew that, but until his last few days I did not know how sick he was. But when I finally found out how seriously ill he was, I sent him a last note:

My dearest Leonard,

I love you like a brother. Maybe when I first met you, in the beginning of our deep friendship, you might have irked me here or there. At least that's what I have been told, but I don't remember any irks, I just remember laughter.

I remember being in limousines with you, bending over with laughs. I remember the deep talks we had about family and friends and life in general. The stories you told about your grandfather and your father. The mind-melds and the interviews. I have had a deep love for you, Leonard—for your character, your morality, your sense of justice, your artistic bent whether it's painting pictures or as an actor. It is with great gratitude to have known you all these many years. You're the friend that I have known the longest and the deepest. I have missed you terribly and have longed for those dinners we used to have.

I told you fifty years ago to give up smoking but no, you wouldn't listen. Now my advice is to relax, be happy. You're a wonderful man and I, along with so many other people, think so highly of you. Good luck my dear friend.

Love,

Bill

I don't know if he ever read it. I prefer to believe he did. But whether he did or not, I don't have the slightest doubt that he knew the depth of my feelings for him.

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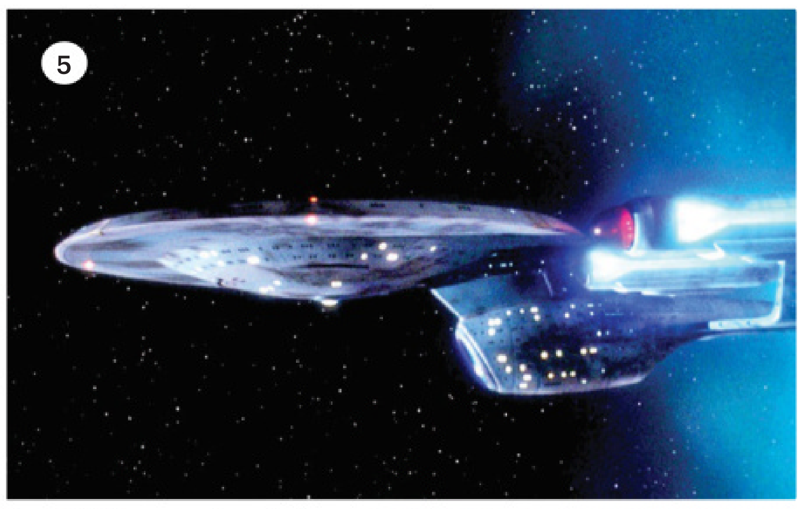
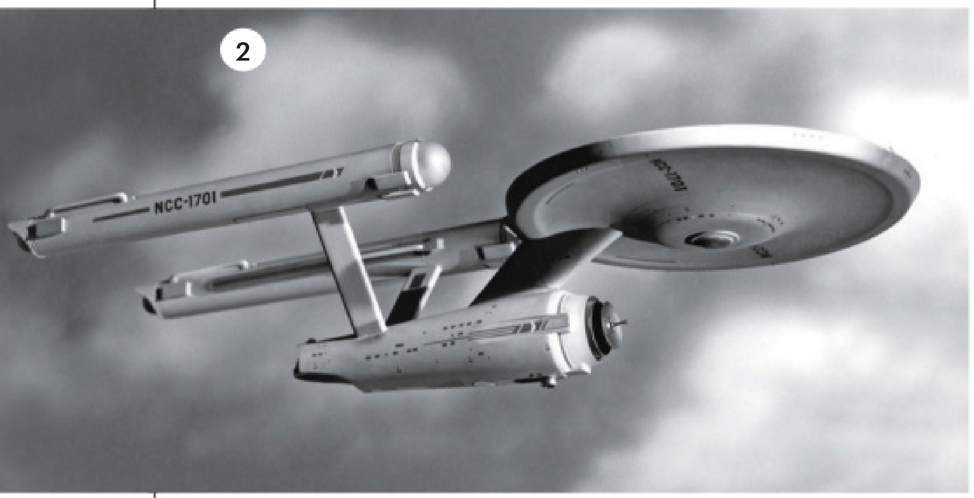
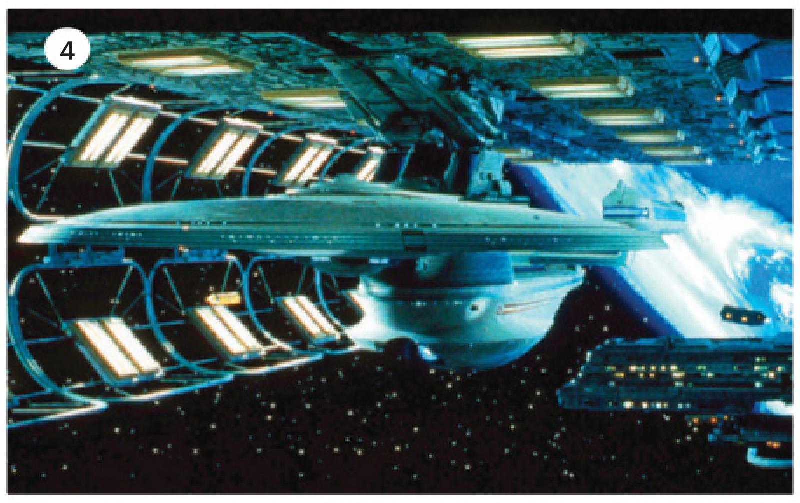
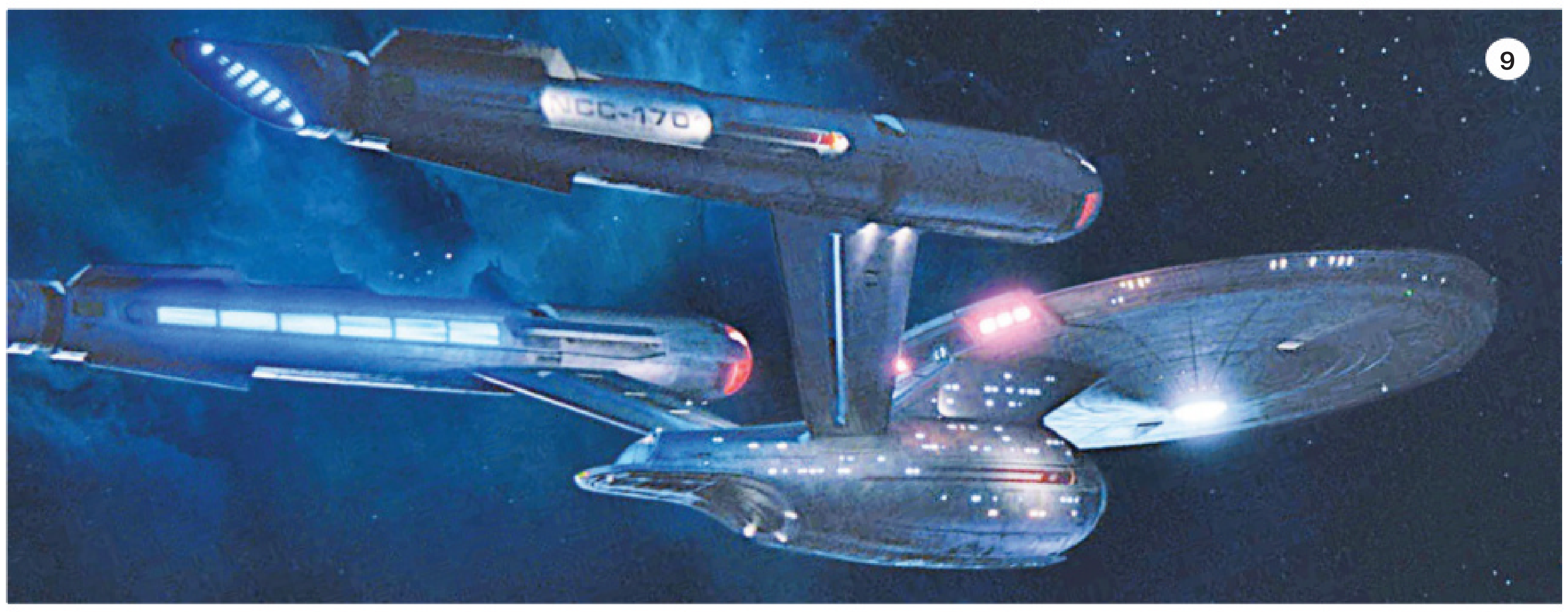
Flights of Fancy

IT HAS OUT-OF-THIS-WORLD SUSPENSION, RICH CORINTHIAN LEATHER INTERIORS and a super-high-octane engine that goes from zero to 8 billion mph faster than you can say "Make it so." The USS *Enterprise,* the flagship of the Federation, was the beloved setting of three live-action TV series and all the movies. Here's what you need to know about each version. Remember, actual mileage may vary.









ENTERPRISE ERA

①

NX-01

The primary location for *Star Trek: Enterprise*, commanded by Captain Jonathan Archer.

Status: Decommissioned in the series finale of *Enterprise*.

TOS ERA

②

NCC-1701

Commanded by Captain James T. Kirk, it's the main setting for *TOS*, *TAS* and the first three motion pictures.

Status: Destroyed during the events of *The Search for Spock*.

③

NCC-1701-A

The final scene of *The Voyage Home* introduces Kirk & Co. to their new starship, the setting for the final two movies featuring the original cast.

Status: Decommissioned after the events of *The Undiscovered Country.*

④

NCC-1701-B

Launched at the beginning of *Generations*, this *Enterprise* suffered a disastrous first mission. When a stray energy beam struck the vessel, Captain Kirk was thrown out of time, and he never returns. He was believed to be lost during the hull breach.

Status: Lost (presumed destroyed).

TNG ERA

⑤

NCC-1701-C

Appeared briefly in *TNG*'s season 3 episode "Yesterday's *Enterprise*," which featured the return of Denise Crosby as Tasha Yar.

Status: Destroyed with all hands on deck during the battle of Narendra III.

⑥

NCC-1701-D

Captained by Jean-Luc Picard, this *Enterprise* was the main setting for all of *TNG* and the movie *Generations* and also made appearances in episodes of *DS9* and *Enterprise*.

Status: Destroyed during the events of *Generations*.

⑦

NCC-1701-E

Introduced in *First Contact* and still captained by Picard, this vessel made additional appearances in *Insurrection* and *Nemesis*.

Status: In service.

REBOOT ERA

⑧

NCC-1701

The original *Enterprise* returns in 2009's *Star Trek*, during which it receives three captains in the space of mere days: Christopher Pike (Bruce Greenwood), Spock (Zachary Quinto) and, finally, Kirk himself (Chris Pine).

Status: Destroyed during the events of *Beyond.*

⑨

NCC-1701

In 2257, the *Enterprise*, then commanded by Captain Pike (Anson Mount), makes a rendezvous with the USS *Discovery*.

Status: In service.

These are

THE VOYAGES

of the

STARSHIP *ENTERPRISE*